

THE CASH BOX

VOLUME 12, NUMBER 2

OCTOBER 7, 1950



Team a pair of pros like Ella Fitzgerald and Louis Armstrong on wax, and any way you care to cut it, it comes up as smash material for the nation's music operators. Both Ella and Satchmo have been riding hot on the boxes, with their recent etching of "Dream A Little Dream Of Me" and "Can Anyone Explain?" nabbing an avalanche of juke box silver. Aside from their recording activities, Ella and Louis have been keeping quite busy with a lengthy string of personal appearances in theaters and night clubs across the land. Other hot sides for Ella are "I've Got The World On A String" and "I'll Never Be Free", while Louis has music fans going for his rendition of "La Vie En Rose". Consistent winners throughout the years, both Ella Fitzgerald and Louis Armstrong are exclusively featured on Decca Records.

LET'S TALK OUT LOUD!

*What can "The Cash Box"
do to help you?*

**DON'T PULL YOUR PUNCHES! TELL US
THE TRUTH! WRITE HERE**

MAIL TODAY TO: THE CASH BOX, EMPIRE STATE BUILDING, NEW YORK 1, N. Y.

*Note: We will not accept the
statements of anyone who
will not sign his name and
completely identify himself*

Name _____
Firm Name _____
Address _____
City _____ State _____

...it's Fall!

Getting up early in the morning, with a shiver. Out to the back porch, clad only in pajamas. Reaching for the milk and the morning paper. Ducking quickly back into the house. Over to the thermostat. And pushing up the heat.

Windows steaming in the kitchen, while rushing thru breakfast. A hurried look thru the paper. Kids dashing off to school. For the first time in months—reaching for a top-coat in the hall closet.

The walk back to the garage. Rubbing ears. The air's nippy. Starting the car. Then backing out with the exhaust creating a white and foggy cloud.

Down the street. Stopped at the light. While waiting, looking at gay and colorful leaves sailing gracefully down to the ground, from the trees bending to hide away from the wind.

And . . . suddenly . . . the discovery!

It's Fall!

The time of the year when the air is clear and winey. The snap and crackle of paper in the office. No more limpness and dampness. The hissing of the radiators. The urge to walk energetically and athletically on tip toe. The sudden feeling to get up and go.

Hunting. With a collared coat pulled close around the head to break the sharp, biting wind. A heavy sweater. Woolen socks. Big boots. Crackling leaves underfoot. The sharp 'crack,' 'crack,' of shotguns. Cheeks growing stiff and red. Stamping feet. Swinging arms.

Yep. It's Fall.

Coinmen drive up and come dashing in . . . not just slowly and pantingly strolling across the sidewalk. Cheeks red. Eyes glistening. A bit of a nip of the old firewater.

Thawing out. Opening tightly buttoned coats. Talk that seems to sparkle. And orders. Pep. And more pep.

"How about golf Sunday morning?"

Fingers suddenly, and surprisingly, stiff. Blowing to warm them up. Can't grip the club like in the war summer days. But, ground's hard. Ball bounces higher. Rolls further. Hundred yard drives go 150 yards. Balls easier to find. Grass is fading away.

By golly, it IS Fall!

Here comes old man Smith. Hasn't been in all summer. Now wants eight machines. But quick. That's the best sign—that—it's Fall.

More optimism in the air. More people wanting more things. Shows getting bigger crowds again. Indoor fights. Hockey. Baseball. And, of course, football.

Out to the game. Watching colleges or pros. Skirting the end. Smashing thru tackle. Roars of approval. Passes fly thru the air. Touchdown!!

Jumping. Jumping. Jumping. Stands near the breaking point. Everyone shouting. Feathers in hats. Miniature tin footballs pinned on coats. Blankets wrapped about feet. Noise. Noise. Yells and more yells.

It's Fall.

The first smell of burning leaves. Standing about, wearing an old sweater and an old hat, leaning on a rake, watching the dancing flames consuming the crackling, dry leaves. Kind of sad.

Yet, stimulation, too, as everyone walks by with a smiling, "hello." A word or two. And, the proverbial, "Feels almost like Christmas in the air, don't it, Joe?"

Lodge meetings. Scuttlebut. More scuttlebut. "Didja see the new model of that new car?"

Theatre. Night club. Warm. Warmer. Open coat. Laughter. And a cold the next day.

But what the hell . . . it's Fall.

Business is great. Things are happening every second.

"It's just great to be alive."

Ain't it?

THE CASH BOX

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FALL SPECIAL

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THE CASH BOX covers the coin operated machines industry, and all allied to this industry in any fashion whatsoever, throughout the United States, Canada, Central and South America, Africa, Japan, Hawaii, Philippine Islands, and other Asiatic and Pacific countries, as well as certain European nations. The Cash Box is on hand at various American consular offices throughout the world. This coverage includes operators, jobbers, distributors and manufacturers and all allied to:—automatic coin operated music equipment; automatic coin operated vending and service machines; as well as coin operated amusement equipment; in all divisions. The music and record fields, recording artists, publishers of music, disc jockeys, radio stations, and all others in any fashion identified with, or allied to, the coin operated music machines industry are completely covered. Manufacturers and distributors

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THE CASH BOX IS RECOGNIZED by various associations of coin machine operators throughout the United States as their "official" weekly magazine.

"THE CONFIDENTIAL PRICE LISTS"

"The Confidential Price Lists" are the one and only officially recognized price guide of all new and used machines in the United States. "The Confidential Price Lists" are an exclusive, copyrighted feature of The Cash Box. "The Confidential Price Lists" report each week's low and high prices for all new and used coin operated machines, regardless of age, listing all market changes, and continually adding on all the new equipment as this equipment is announced to the industry. "The Confidential Price Lists" are recognized by many cities and states throughout the country as the "official price book of the coin operated machines industry". They are an integral part of The Cash Box and appear in each week's issue. "The Confidential Price Lists" are officially used in the settlement of estates, for buying, selling and trading of all coin operated equipment, and are also officially recognized for taxation purposes. "The Confidential Price Lists" are used by finance firms, factors, loan companies, bankers and other financial institutions to guide them in making loans to members of the coin operated machines industry. They have been legally recognized in courts throughout the United States and Canada. "The Confidential Price Lists" have been acclaimed by the coin operated machines industry. Entire business transactions and legal cases are based upon the quotations appearing in "The Confidential Price Lists".

ACT BEFORE COIN

Up Play Cost or Change to More Equitable Guarantee Basis Before Wages and

IMPORTANT

In a radio speech to the nation on Sunday night, September 24, Charles Sawyer, Secretary of Commerce, declared that controls would continue even after victory is won in Korea and others put into effect, as the home front mobilization must be continued.

He said it would be "extremely naive, even stupid, to assume that, we can forget the whole thing." He admitted that meeting defense requirements would entail civilian sacrifices. He said he had a two-fold objective: "one, to fill the military demand, and the other to see that civilian economy operates at proper speed."

He asserted that he would probably follow up his recent inventory or anti-hoarding order, with other regulations to speed defense output. "There is no doubt in my mind that it will be necessary to impose other controls," Sawyer said. "We will, perhaps, have so-called limitation orders by which we will forbid the manufacture of certain articles which are consuming materials needed in connection with military operation."

With discussions now reaching a more serious stage in Washington regarding the freezing of wages and all service charges, members of this industry haven't too much time to prepare for this eventuality.

Ops who believe that they can change coin chutes on certain equipment should do so immediately. Once controls are in, and the freeze declared, it will be too late for any changes, just as came about during World War II when OPA was established. (ESA now seems to have taken the place of OPA).

At the same time, where ops can't, or don't want to, change to higher play cost coin chutes, they should immediately arrange for a more equitable commission basis, or a better front money service guarantee.

Discussions as to a more equitable commission basis should be started immediately with location owners. Higher overhead expense, tremendously increased costs of parts, supplies, and services, as well as upped labor wages, should be the basis for the fact that operators must arrange for a better and more equitable commission basis, or increased front money guarantees.

There is no longer any doubt that those ops who wish to remain in business, and be able to continue on in business, will have to obtain a more equitable share of the gross receipts from the machines which they are operating at this time.

The recommended percentage commission basis by all leaders in the industry is 75% to the operator (of the gross receipts) and 25% to the location owner.

There can, of course, also be arranged a service guaran-

tee which should be considered "front money" and, after removed from the gross collection, the balance remaining can be divided on the present 50%-50% basis.

The front money service guarantee method, especially for newer equipment, can bring the same results as a 75%-25% commission basis in many cases. For example, if the gross collection is \$40, on the 75%-25% basis the operator gets \$30 and the location \$10. If, in this same \$40 location, the operator arranges for a \$20 front service money guarantee and splits the balance on a 50%-50% basis, he gets, first, \$20 off the top of the \$40 collection, and then splits the \$20 difference remaining on 50%-50%, or \$10 more to himself, and \$10 to the location. He then receives the very same total of \$30 (as on the 75%-25% basis) and the location owner \$10 from the original \$40 gross intake of the machine.

On the \$20 front money service guarantee basis, the higher the gross collection, the more the location owner receives. For example, on an unusual collection of \$80 gross from the machine, after the operator first removes his \$20, there is then \$60 to be divided on a 50%-50% basis. The location owner gets \$30 and the operator \$30 more. The operator gets a total of \$50 (\$20 front money plus \$30 from the 50% of the remainder). But, on 75%-25% basis, the operator will get, from this unusual \$80 collection \$60, and the location owner \$20. In short, on the 75%-25% commission basis, the location owner gets \$10 less from the \$80 gross collection.

Whatever method the operator cares to adopt, he must arrange this to fit the peculiarities of his own individual locations, and yet continue on a harmonious basis with the location owners. There are, of course, a certain small percentage of any operator's locations where he can continue on a 50%-50% commission basis, because these locations take in enough gross income to make it worthwhile to continue on such a basis. But, the number of such locations in any community, range about 1% to 3% of the total number of locations. Therefore it is important that the operators make new commission arrangements immediately for their "average" locations.

Hesitant operators will find it too late to make any changes once controls set in and a general freeze goes into effect. The time to act is—right now.

Regardless of the fact that there are now over 62 millions of peoples at work, a new high mark, and regardless of the fact that many ops believe that take will go up pro-

CONTROLS SET IN

Table Commission or Front Money Service Charges for Services are Frozen

proportionately, the hard fact remains that unless the operators arrange for a better and higher play cost chute to be installed on much of their equipment, they must, then, arrange for a more equitable percentage of the gross receipts from their equipment to take care of increased overhead expenses and operating costs with which they are faced at this time.

No one knows just when the freeze of wages and services will go into effect. Whether after elections in November, or sometime during the Spring of '51, makes little, if any, difference to the operators today.

Each and every day operators are being advised that prices of essentials are going up. How long can they stand up under this present overhead expense situation, plus the rising general cost to do business, and still only charge 5c for the play on machines and collect on a 50%-50% basis?

If the operator feels that he cannot change the coin chute to 10c, then he certainly must make other arrangements. He can attempt to obtain 75% of the gross receipts from his equipment and give the location owner 25%. He can, also, obtain a front money service guarantee of \$15, \$20 or more, and split the balance of the gross intake from his equipment on a 60%-40% or, if necessary, on a 50%-50% basis.

He can, at the same time, make many other arrangements, which will bring him a more equitable share of the gross income from his machines, according to what he is faced with in his individual territory where he, and he alone, understands all the problems.

Arcade owners should instantly change chutes on their equipment. Those with good memories will recall that arcade owners were called in by OPA and fined when they changed chutes, after the price ruling went into effect. The time for the arcade men to act is now, while they can make changes.

This is the one and only way in which they can insure their arcades continuing profitably regardless what will arise in the future.

The shuffle and rebound games operators are better off than most. The greater majority of these amusements feature 10c chutes today. The great majority of shuffleboard ops have continued along the 10c line. The pinball games and phonos are faced with a most serious problem.

Without any halt, the modern automatic phonograph, since 1934 has continued to charge only 5c per record played. In fact, musical instruments in existence since even before 1900, have also charged only 5c per play.

But, tremendously increased overhead, greater cost of parts and supplies, hiked wages, higher cost of equipment,

have all pushed down any possibility of profit, and with television cutting into the take in many areas, the juke box industry is faced with the problem of either switching over to 10c play, or arranging for a more equitable share of the gross income from the machines.

There is no need to delve too deeply into all the surrounding factors which actually make it necessary for the nation's operators of pinball games and juke boxes, as well as much other equipment, to arrange for a more equitable share of the gross income from their machines.

Any certified public accountant, examining the books of any of these operators, will advise them to change quickly to insure themselves remaining in business, regardless of eventualities which are already predicted, and which are sure to come about after elections are over.

Those same locations that chopped up their juke box and pinball game take, by buying expensive TV sets, and then laughing at the ops when they complained, have now returned to the juke box and the pinball game as the "better source of revenue" to maintain them in business.

This is all fine and dandy for the location owner. His investment in the operator's equipment is—nothing. His cost of servicing and operation (not like what he had to pay every time he had his TV set serviced) is—nothing. His work is maintaining the equipment in his location is—nothing. His expense is absolutely the most minimum of all. It may involve about \$1 per month's worth of electricity.

Therefore, he, the very man who pushed his juke box and pinball aside for TV, is now the man who must allow the operator to continue to bring him income, by letting that operator arrange for a better and more equitable share of the gross proceeds, so that both of these factors, the operator and the retailer, can continue to enjoy business stimulation on the part of the storekeeper plus profit, and at least the cost of his operating expense and a small percentage of profit to cover further servicing and replacement, for the operator.

The operator who hesitates now is lost. He may never again, and no one knows how long this present emergency will continue, have the opportunity with which he is faced at the present time to assure himself continuing in this business regardless of what the future holds in store.

It is useless to attempt to more greatly emphasize the points which have already been presented here than to state that, today, the average operator of the majority of equipment being manufactured in this industry cannot continue profitably in business unless he makes arrangements with everyone of his locations for a more equitable share of the gross income from all of his machines.

THE EDITORIAL WE WISH WE WROTE...

SCHAFER *Distributing Company, Inc.*
Little Rock, S. C.

Sept. 20, 1950

Mr. Bill Gersh
The Cash Box
32 W. Randolph Street
Chicago, Ill.

Dear Mr. Gersh:

Our sincere thanks for your prompt reply to our letter and the information contained therein.

Our company has been a wholesale beer distributor in this territory since repeal, and we believe is the largest in the Carolinas today, probably one of the largest in the southeast. When the writer came out of service in 1946, and purchased full ownership of the company from the heirs of Mr. Schafer, Sr.'s estate (which owned the other 50%), we entered the Phonograph operation business as an adjunct to our beer business.

Naturally, we knew nothing whatsoever about this business, and have used the Cash Box this entire period as our "Bible". Honestly, looking back now over the past four years, I don't see how we could have made the grade had we been unable to obtain the news and information which we received each week via The Cash Box. You know, we're really "out in the country" here, a long ways from the operators and distributors in the metropolitan areas, and were it not for the Cash Box, we'd have to make frequent trips to those places just to find out what was going on in the industry.

Your recommendation (which we have followed for a long time through the Editorials) about the 70-30 percentage, or a substantial "guarantee" has always met with our approval 100%. Unfortunately, however, we have been faced with a situation here where our competition is composed of such poor businessmen that they make it impossible to stabilize any such deal with the locations. By that, we mean that most of these fellows have been loaded from year to year with machines by the distributors who require no down payments, and 36 to 48 months to pay, etc.

The net result is that these operators, under terrific pressure to put these machines out, regardless, take a good location, make the payments for a month or two, stay in arrears another couple of months, and then, if the distributor can't figure out any way to extend him, then they repossess the machine. In the meantime, however, we have lost a top location, and by the time the location owner is ready to do business again on a basis that would give us a reasonable return, some other "fly-by-night" operator, who thinks he's going to get rich quick, comes along and makes the same sort of deal.

We had hoped that time and attrition would rectify this situation, but we are just now recovering from a siege of "dumping" by the Seeburg distributor on the Model 100. We are now getting back locations with 1015's which have had the 100's in for months, and the awful truth finally dawned on the operator that he was losing money, so he packed the machine up, and shipped it back to the distributor.

Maybe, if we all live long enough, the Phonograph business will settle down to a group of legitimate businessmen, who will operate their routes with the ultimate aim of making a profit. Until it does, there is very little that we can do but operate as efficiently as we possibly can, hold our locations as best we can, and hope that some day we'll see daylight. Incidentally, the past 90 days is the first period since we've been in business that we actually showed a profit on our Modern Music division. However, we now have a great many machines which will be completely written off the books before spring, so we should not have too much trouble staying in the black from here on out.

Thanks again for your prompt attention, and thanks a mill on for the guidance we've had, and hope to continue having, as long as we stay in business, from "The Cash Box".

Very sincerely yours,

SCHAFER DISTRIBUTING CO., INC.
(Signed) ALAN H. SCHAFER

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ANNOUNCING

THE 5TH ANNUAL POLL

OF THE AUTOMATIC MUSIC INDUSTRY OF AMERICA
TO CHOOSE THE BEST RECORDS AND RECORDING ARTISTS
OF 1950. SPONSORED AND CONDUCTED EXCLUSIVELY BY...

"THE CASH BOX"

VOTING STARTS WITH THIS ISSUE
FILL OUT ENCLOSED PREPAID POSTCARD—MAIL TODAY!

Winners of the Cash Box 1949 Music Awards

Best Record....."Forever And Ever"
Best Orchestra.....Vaughn Monroe
Best Female Vocalist.....Doris Day
Best Male Vocalist.....Perry Como
Best Female Vocal Comb. Andrews Sisters
Best Male Vocal Comb. Mills Bros.
Best Western Record....."Candy Kisses"
Best Western Artist.....Jimmy Wakely
Best Hillbilly Record....."Love Sick Blues"
Best Hillbilly Artist.....Eddy Arnold
Best Jazz 'n Blues Record
"The Hucklebuck"
Best Jazz 'n Blues Artist.....Amos Milburn
Best Small Instrumental Group
King Cole & Trio



YOUR VOTES DECIDE THE WINNERS



Here's How to Get Your Votes!

EACH JUKE BOX YOU OWN COUNTS FOR ONE VOTE. EACH WALL OR BAR BOX YOU OWN COUNTS FOR ONE VOTE. EACH WIRED TELEPHONE MUSIC SHELL OF MIRRORED MUSIC CABINET YOU OWN COUNTS FOR ONE VOTE. BE SURE TO LIST THE COMPLETE NUMBER OF THE ABOVE UNITS YOU OWN ON THE BOTTOM OF THE ENCLOSED PREPAID POSTCARD TO GIVE THE RECORDS AND THE RECORDING ARTISTS YOU BELIEVE WERE YOUR BEST MONEY-MAKERS DURING 1949 FULL CREDIT. THE TOTAL NUMBER OF THE UNITS YOU OWN ARE YOUR NUMBER OF VOTES. THE CARDS ARE CONFIDENTIAL. INDIVIDUAL FIGURES ARE NOT REVEALED TO ANYONE. BE SURE TO PRINT ALL NAMES ON CARD. REMEMBER—YOUR VOTES DECIDE THE WINNERS! FILL OUT AND MAIL THE PREPAID POSTCARD ENCLOSED IN THIS ISSUE TODAY!!!

Please mention THE CASH BOX when answering ads—it proves you're a real coin machine man!

THE CASH BOX

Record Reviews

Only Records Considered Best Suited To The Requirements Of The Trade Are Reviewed On These Pages.

"BROWN EYES" (2:25)
"BENNY PENNYWHISTLE" (2:22)
CHRIS COLUMBO
(National 9116)

● Pair of up tempo sides for music ops to listen to are these offered by Chris Columbo. Vocal flavor on the pair is first rate, altho the material itself is not commercial enough. Top deck rings around a romantic vein, while the flip is a cute enough novelty. Ops who have the spots might get with this biscuit.

"I BOUGHT MYSELF A BOOK" (2:28)
"THE BEST IDEA YOU HAD" (2:17)
UNA MAE CARLISLE
(Columbia 38974)

● Pair of so-so novelties in the offing for music ops have Una Mae Carlisle teamed with the Bob Chester ork for music ops to take a peek at. Both ends whirl in slight up tempo patter, with the thrush purring the lyrical expression effectively. Wax might make a decent filler item.

"WITH A PACK ON MY BACK" (2:18)
"SOMEBODY STOLE MY GAL" (2:17)
SHARKEY AND HIS KINGS OF DIXIELAND
(Capitol 1208)

● Authentic Dixie rhythm headed music ops way, with Sharkey Bonano and ensemble in the drivers seat. Sock patter of the upper lid should sit well with the hep, Dixie mob, while the flip is an oldie that has always scored heavily. The big demand for this brand of music will hold true for this one.

"SING YOU SINNERS" (1:40)
"KISS YOU" (2:55)
TONY BENNETT
(Columbia 38989)
● Big resounding tones of piper Tony Bennett on the melody on the upper lid, should result in some heavy play for music ops. Ditty is based upon a basic spiritual theme, with orchestra and chorus combining to make a smash disk. Flip side is in the ballad vein, with Tony delivering another grade A side. Top deck gets our nod.

"THE TUBBY THE TUBA SONG" (2:57)
"SLEIGH RIDE" (3:03)
GEORGE CATES ORCH.
(Coral 60302)
● Cute novelty on the upper lid is handled in effective fashion by the George Cates ork. Vocal refrain by The Mellowmen is fair enough, and smooth throughout. Flip side has The Heartbeats on a merry up tempo tune aimed at the Xmas trade. Ops in the market for fillers should lend an ear in this direction.

"RIGHT ABOUT NOW" (3:17)
"THE WAY IT USED TO BE" (3:09)
THE INK SPOTS
(Decca 27214)

● Vocal harmony by The Ink Spots, with a pair of ballads in the offing for music ops. Slow deliberate wailing by tenor Bill Kenny leads the way on both ends of the platter, with the group adding effective harmony in the background. Both sides won't stop traffic—they will attract the steady clan of Ink Spots fans.

DISK OF THE WEEK

"MOLASSES, MOLASSES" (2:47)
"EV'RYBODY CLAP HANDS" (2:49)

LENNY CARSON and THE WHIZ KIDS
(Discovery 531)

● You can bet your bottom dollar on this one! Sure to make a loud splash in the disk biz, and prove to be one of the hottest money-makers of the season, is this item by Lenny Carson and The Whiz Kids tagged "Molasses, Molasses". A cinch to clinch with phono fans from six to sixty, the melodic refrain of this one is sure rival the smash success of such former hits as "Open The Door Richard" and "Hey Ba Ba Re Bop". Ditty is a cute sing-song piece, wailed in wonderful fashion by a group of youngsters. Song has a tremendous amount of appeal, and should have music fans

humming, whistling and singing its "icky sticky goo" phrases in no time at all. It's the type of tune that makes you sing, and is one that lingers long after the first earful. Lyrics are in the merry vein and make for excellent listening pleasure. Flip side is another comer, and weaves about a "Happy Birthday" theme, with a rousing hand clasp and chorus vocal adding luster to the side. This side has tremendous potential too, and rates avid listening attention. The side we're touting though is "Molasses, Molasses"—latch on!

"A BUSHEL AND A PECK" (2:45)
"SO LONG SALLY" (2:45)
JOHNNY DESMOND
(MGM 10800)

● Fresh wax by Johnny Desmond, with the widely heralded ditty on the top deck in the offing. Song is a mellow light-hearted affair, with a set of wonderful sing-song lyrics. Vocal glamour is added by the Ray Charles Singers, who furnish a tasteful backdrop for Desmo's purring. Flip side is a plug ballad, handled in superb manner throughout. Both ends are hot potential winners—listen in.

"BE MY LOVE" (2:55)
"ONLY A MOMENT AGO" (3:03)
BILLY ECKSTINE
(MGM 10799)

● Pair of plush, warm ballads, superbly handled by the passionate tonils of piper Billy Eckstine should furnish music ops with new winning material. Upper lid is a plug tune from MGM flicker "Toast Of New Orleans", and moves in rich glowing manner. Coupling is also in the same vein, and has an intimate air about it, that makes you wanna listen. Both ends are sure to receive heavy play—ops should get with 'em.

"BLESS THIS HOUSE" (2:50)
"C-H-R-I-S-T-M-A-S" (2:55)
ROSEMARY CLOONEY
(Columbia 38988)

● You've gotta go a long way to match the splendor of this one. Thrush Rosemary Clooney sets her pipes on a pair of Xmas tunes that make you stop and listen, and then come back for more. Both sides are offered in an aura of plush intimacy, with the lass's rich warm voice pouring forth in pluperfect tones of vocal glamour. Choral background adds to the brilliance of the sides immensely. Disk is a must in your machine.

"BABY ME" (2:10)
"WHAT WILL BE, WILL BE" (2:40)
EILEEN BARTON
(National 9123)

● Chirp Eileen Barton has the spark of another smash hit in this side tagged "Baby Me". Ditty is a rousing piece of music, with Eileen's twinkling pipes curling the lyrics in top fashion. Mellow beat of the tune, coupled with some wonderful lyrics and a fond hand clap and chorus by the band adds to the zest of the tune. Coupling is a novelty with Latin background music. Top deck for the moola.

"ACAPULCO POLKA" (2:52)
"IT'S SO EASY TO BREAK A HEART" (2:25)
THE ESQUIRE TRIO
(Crown 1027)

● Pair of pleasing sides for music ops to listen in to are these set up by The Esquire Trio. Style of the group is faintly reminiscent of the Page Cavanaugh combo, with the vocal and instrumental manner rendered in light, hush-hush tones that satisfy. Top deck is in the polka vein, while the flip is a ballad. It's good wax for listening pleasure.

"POPPA SANTA CLAUS" (3:10)
"MELE KILIKIMAKA" (2:49)
BING CROSBY—ANDREWS SISTERS
(Decca 27228)

● The parade of Xmas material gets off with a bang via this Bing Crosby-Andrews Sisters dishing. Upper crust is a cute lilt with a merry theme about it. Flip side is "Merry Christmas" in Hawaiian, with the music rolling along at a sprightly pace. Vocal honors are split by Bing and the gals, with both ends of the wax making for excellent listening pleasure. Disk rates ops avid attention.

"AIN'T WE GOT FUN" (2:21)
"THE SARDINES HAD A WHALE OF A TIME" (2:46)
MAC PERRIN
(Signature 15284)

● Revival of the top deck might garner some loose change in tavern locations. Wax is handled in honky-tonk fashion, with vocals by Mac Perrin leading the way. Flip is just what the title indicates, a zany novelty side in much the same vein as the upper lid. Ops who have the room might listen in.

"SWINGING DOOR" (2:56)
"CINCINNATI-TI DANCING PIG" (3:02)
THE MELODEONS
(MGM 10805)

● Group vocal of the mellow bit on the upper lid should hold its own with music ops. Ditty has a clever set of lyrics tinted with some romance and makes for fair enough listening pleasure. Flip side is a noval rendition of a current pop winner. Wax should make for good filler material.

"LIFE IS SO PECULIAR" (3:17)
"YOU RASCAL, YOU" (3:03)
LOUIS ARMSTRONG—LOUIS JORDAN
(Decca 27212)

● Pair of Louis' teamed on this pair prove only one thing—sensational wax, that's all. Top deck of this one is a rising plug that has Armstrong and Jordan giving their best on a wonderful side. Flip is a well known oldie and once again has the combo delivering a grade A slicing. You've gotta hear the sides in order to appreciate them—don't hesitate at all.

"JOANNE POLKA" (2:35)
"LITTLE JUDY" (3:02)
TONY PUSKARZ ORCH.
(Coral 60305)

● Music ops in the market for polka material might latch on to this coupling. Top deck is an up tempo instrumental item, with the band displaying their musical wares in good order. Flip is a cute side too, and has a set of lyrics weaving about the title. Music ops take it from here.

BEST BETS

In the opinion of The Cash Box music staff, records listed below, in addition to the "Disk" and "Sleeper" Of The Week, are those most likely to achieve popularity.

| | | |
|-------------------------|-------------------|----------------|
| ★ "A BUSHEL AND A PECK" | Johnny Desmond | MGM 10800 |
| ★ "BLESS THIS HOUSE" | Rosemary Clooney | Columbia 38988 |
| ★ "OH BABE!" | Louis Prima Orch. | Robin Hood 101 |
| ★ "BABY ME" | Eileen Barton | National 9123 |
| ★ "COULD BE" | Dick Haymes | Decca 27217 |

The Nation's TOP TEN Juke Box Tunes

The Top Ten Tunes Netting Heaviest Play In The Nation's Juke Boxes, Compiled From Reports Submitted Weekly To The Cash Box By Leading Music Operators Throughout The Country.

* Denotes Most Popular Recording. Record Companies Listed Alphabetically



CODE

| | | |
|-------------|------------------|----------------|
| AB—Abbey | 4 Star—Four Star | RG—Regal |
| AL—Aladdin | KI—King | RO—Rondo |
| AP—Apollo | LO—London | SA—Savoy |
| ARC—Arco | ME—Mercury | SIT—Sittin' In |
| BU—Bullet | MG—MGM | SP—Specialty |
| CA—Capitol | MO—Modern | TE—Tempo |
| CO—Columbia | NA—National | TW—Tower |
| CR—Coral | PR—Prestige | VI—Victor |
| DA—Dana | RA—Rainbow | |
| DE—Decca | RE—Regent | |

GOODNIGHT IRENE

* GORDON JENKINS & THE WEAVERS

| | |
|-------------------------|---------------------------------|
| AT-917—Leadbelly | DE-46255—Foley-Tubb |
| CA-1122—J. Allison | DE-48167—Gunter Lee Carr |
| CA-1142—Jo Stafford | DE-27077—G. Jenkins-The Weavers |
| CA-1158—Eddie Grant | DE-46258—Lenny Dee |
| CO-38892—Frank Sinatra | DE-45113—Ted Maksymowicz |
| CO-38394—Gene Autry | DI-524—Mighty Man Maxwell |
| CO-20738—Gene Autry | KI-886—Moon Mulligan |
| CR-60266—Cliff Steward | ME-5448—Alexander Bros. |
| CR-60261—Shook-Dillard | RG-3281—Paul Gayten O. |
| DA-705—Harmony Bells O. | VI-20-3780—Dennis Day |

Pos. Last Week

MONA LISA

* KING COLE

| | |
|----------------------------|------------------------------|
| CA-1010—King Cole | 4 Star 1514—T. Texas Tyler |
| CA-1104—Buddy Cole | LO-619—Charlie Spivak O. |
| CA-1151—Jimmy Wakely | ME-5447—Alexander Bros. |
| CO-38768—Harry James O. | MG-10689—Art Lund |
| CR-60250—Leighton Noble O. | VI-20-3753—Dennis Day |
| DE-27048—Victor Young O. | VI-20-3882—Ralph Flanagan O. |

SAM'S SONG

* GARY AND BING CROSBY

| | |
|-------------------------------|-----------------------------|
| CA-962—Joe Carr | LO-693—Hogan & Wayne |
| CO-38876—Toni Harper | ME-5450—Harry Geller O. |
| CR-60250—Leighton Noble O. | MG-10743—The Melodeons |
| DE-27033—Victor Young O. | VI-20-3798—Freddy Martin O. |
| DE-27112—Gary And Bing Crosby | |

LA VIE EN ROSE

* VICTOR YOUNG O.—TONY MARTIN

| | |
|--------------------------|------------------------------|
| CA-890—Paul Weston O. | CO-38768—Harry James O. |
| CA-1171—Buddy Cole | DE-24816—Victor Young O. |
| CA-1153—Jo Stafford | DE-27111—Bing Crosby |
| CR-60241—Owen Bradley | DE-27113—Louis Armstrong |
| CR-60260—Connie Haines | MG-30227—Macklin Marrow O. |
| DE-27127—Guy Lombardo O. | VI-20-3819—Tony Martin |
| DE-21313—Noro Morales O. | VI-20-3739—Melachrine O. |
| PR-721—Gene Ammons | VI-20-3882—Ralph Flanagan O. |
| CO-38948—Edith Piaf | |

SIMPLE MELODY

* BING & GARY CROSBY—JO STAFFORD

| | |
|------------------------|-----------------------------|
| AD-1016—Rosalind Paige | CR-60227—Crosby-Gibbs |
| CA-1039—Joe Stafford | DE-27112—Bing & Gary Crosby |
| CO-38827—Dinah Shore | VI-20-3781—Phil Harris |

CAN ANYONE EXPLAIN

* THE AMES BROS.

| | |
|-----------------------------|--------------------------|
| ARC-1259—Savannah Churchill | ME-5474—Vic Damone |
| CA-1131—Ray Anthony O. | ME-5464—Soft Notes |
| CO-38927—Dinah Shore | MG-10777—Harry Ranch |
| CR-60253—Ames Bros. | LO-766—Al Morgan |
| DE-27161—Dick Haymes | VI-20-3902—Honeydreamers |

TZENA, TZENA, TZENA

* GORDON JENKINS & THE WEAVERS

| | |
|-----------------------------|-----------------------------------|
| CO-38885—Mitch Miller O. | Star of David—Cantor S. Malovsky |
| CO-12473—Walt Solek O. | DE-27077—G. Jenkins & The Weavers |
| CR-60263—Geo. Cates O. | DE-27053—The Weavers |
| RA-720—Frank Wojnarowski O. | ME-5454—Vic Damone |
| RI-116—Al Blank | VI-20-3847—Ralph Flanagan O. |

BONAPARTE'S RETREAT

* KAY STARR

| | |
|---------------------------|---------------------------|
| CA-936—Kay Starr | CO-38891—Phil Napoleon O. |
| CO-38891—Phil Napoleon O. | DE-46209—Buz Butler |
| CO-20706—Leon McAuliffe | VI-20-3766—Gene Krupa |
| CA-1158—Eddie Grant | VI-21-0111—Pee Wee King |

ALL MY LOVE

* PATTI PAGE

| | |
|-------------------------|--------------------------|
| CA-1183—Eddie Grant | DE-27118—Guy Lombardo O. |
| CO-38913—Xavier Cuat O. | ME-5455—Patti Page |
| CO-38918—Percy Faith O. | MG-10792—Russ Case O. |
| DE-27117—Bing Crosby | VI-20-3870—Dennis Day |

COUNT EVERY STAR

* HUGO WINTERHALTER ORCH.

| | |
|------------------------|---------------------------------|
| CA-979—Ray Anthony O. | DE-27042—Dick Haymes |
| CA-859—Ray Anthony O. | NA-9111—The Ravens |
| CO-38732—Herb Jeffries | PR-718—Sonny Stitt |
| CR-60142—Harry Babbitt | VI-20-3697—Hugo Winterhalter O. |
| DE-48158—The Blenders | |

11) SOMETIME. 12) MUSIC, MAESTRO, PLEASE. 13) I WANNA BE LOVED. 14) EL MAMBO. 15) I'LL NEVER BE FREE. 16) CINCINNATI DANCING FIG. 17) HARBOR LIGHTS. 18) OUR LADY OF FATIMA. 19) JUST SAY I LOVE HER. 20) BEWITCHED.

CLIMBING TO THE TOP!!

Kitty Kallen and Richard Hayes

with Orchestra Under The Direction Of Jimmy Carroll



Singing A Duet

OUR LADY OF FATIMA

Mercury 5466



Only
Mercury
has the hits on
NON BREAKABLE RECORDS

MERCURY RECORDS, CHICAGO, ILLINOIS

MERCURY RECORDS OF CANADA, TORONTO, CANADA

Please mention THE CASH BOX when answering ads—it proves you're a real coin machine man!

THE CASH BOX

Record Reviews

Only Records Considered Best Suited To The Requirements Of The Trade Are Reviewed On These Pages.

"DON'T EVER SAY I LOVE YOU"
(3:02)

"YOU WON'T FORGET ME" (3:02)

ART MORTON
(Capitol 1206)

● Deep vocal refrain of balladeer Art Morton on this pair of romantic tunes should win its share of juke box coin. Both songs make for pleasant listening time with the Les Baxter ork and chorus lending assistance. Wax is the sort that has to be heard—we suggest just that.

"SOMEBODY MENTIONED YOUR NAME" (2:58)

"YOU'RE DIFFERENT" (2:37)

BUD BRES—LUCILLE LINDEN
(Big Nickel 1005)

● Ballad on the top deck of this one is warm enough to nab some juke box coin. Vocal refrain by piper Bud Brees fills the bill throughout. Tune itself is the wax story here. Coupling has Lucille Linden handling another romantic item in poor voice. Top deck is the better of the pair.

"LIFE IS SO PECULIAR" (2:57)

"ONCE IN A LIFETIME" (2:36)

PEGGY LEE
(Capitol 1244)

● Plug ditty on the upper crust is handled in top notch manner by chirp Peggy Lee. Tune is a rapidly rising favorite—this rendition is one of the best around and rates ops avid listening attention. Coupling is a slowly woven romantic item, with Peggy lending the sides a warm touch of smoothness hard to match. Take note of the excellent musical backdrop on both sides by maestro Dave Barbour.

"HARBOR LIGHTS" (2:56)

"YOU AND YOUR EYES" (2:37)

TONY PAPA ORCH.
(Tower 1488)

● Effective rendition of the plug oldie on the upper lid is a side that should do more than hold its own. Vocal and ork on the deck are smooth throughout, with the echo blending nicely for dancing as well as listening pleasure. Flip side is a rhythm ballad that has tremendous winning potential. Ops should lend an ear in this direction.

"ONCE IN A LIFETIME" (3:05)

"ALWAYS YOU" (3:07)

JACK FINA ORCH.
(MGM 10801)

● Smooth flowing stuff by the Jack Fina ork should provide many of Jack's fans with relaxing moments of music and listening pleasure. Both sides whirl in slow infectious tempo, with the vocal refrain by Alan Foster ringing true. Flip side is based upon a Tchaikovsky theme and may be familiar to some ops.

SLEEPER OF THE WEEK

"OH BABE!" (2:36)

"PICCOLINA LINA" (2:41)

LOUIS PRIMA ORCH.
(Robin Hood 101)



LOUIS PRIMA

● Fresh wax by maestro Louis Prima, and the earmarks of a sensational winner are in the offing for music operators with this one. The side we're raving about is "Oh Babe", and what a solid number it is too. Ditty is certainly one of the

best jump tunes we've heard in many a moon, and has Louis and the gang at their best. Side rolls in mellow tempo fashion, featuring all the drive and beat you could possibly ask for. It's the kind of tune that makes you keep time with its melody—its infectious as all get out, and makes you wanna dance and sing right along with it. Vocal work by Louis is in fine style too, with its clever lyric sure to be taken up once it makes the rounds. Take note of the instrumental flavor on the side too—its excellent stuff for the hep crowd to go wild with. On the other end with "Piccolina Lina", Louis comes up with a slowly woven novelty item in Italian accent, that should hold its own. The side to ride with is "Oh Babe"—get on the bandwagon—but pronto!

"SOMEWHERE, SOMEHOW, SOMEDAY" (2:54)

"I'LL NEVER LOVE YOU" (2:46)

TRUDY RICHARDS
(MGM 10804)

● Pair of ballads effectively warbled by thrush Trudy Richards might come in for some juke box silver here. Top deck is a sentimental ode, with the lyrics weaving a pattern about the title. Flip is from the MGM pic "Toast Of New Orleans" and as such, should get a big ride. Wax is there for the asking.

"COME DANCE WITH ME" (2:34)

"NOLA" (2:31)

MAGGIE FISHER'S PIANO PLAYHOUSE
(MGM 10802)

● Piano work of Cy Walter and Stan Freeman on this well known pair is smooth enough to warrant music ops attention. Both sides are oldies that have scored before—this rendition should keep their popularity bright. Ops who have the spots that go for this brand of music should lend an ear.

"A MILE DOWN THE HIGHWAY" (2:26)

"HE CAN COME BACK ANYTIME HE WANTS TO" (2:49)

JUNE CHRISTY
(Capitol 1207)

● Plush pipes of chirp June Christy show to good advantage on this fresh coupling. Both ends of the platter are tinted with a bit of jazz in them, as June purrs some interesting material. Wax lacks commercial appeal, but nevertheless should get a ride from the gal's many fans.

"SILVER BELLS" (2:59)

"THAT CHRISTMAS FEELING" (3:01)

BING CROSBY
(Decca 27229)

● More Xmas wax by Der Bingle, with chirp Carol Richards joining for the refrain on the top deck. Music is from the Paramount flicker "The Lemon Drop Kid" and should get quite a sendoff. It's a tender, sentimental ode, one that makes you come back for another earful. Coupling is in the same mood, with Bing taking it solo. Ork backing by John Scott Trotter is top notch throughout.

"DADDY'S LITTLE BOY" (2:37)

"I STILL LOVE YOU" (2:47)

MILLS BROS.
(Decca 27236)

● Vocal harmony of the Mills Brothers on this pair is smooth and easy to take throughout. Top deck is a current winner that should get a hypo via this rendition. Flip side is in the romantic mood, and has the group purring the lilt in slow sweet tones that satisfy. The many Mills Brothers fans should go for this pairing.

"COULD BE" (3:10)

"HOME" (3:01)

DICK HAYMES
(Decca 27217)

● New ballad rapidly making its mark is handled in great style by piper Dick Haymes here. Ditty is an infectious one, and has a pleasing set of lyrics to match Dick's relaxing vocal work. Coupling has Dick on a rising hit oldie that is easy to take. Both sides should grab off some heavy play, with "Could Be" leading.

"DO I WORRY?" (3:18)

"YOU'RE NOBODY 'TILL SOMEBODY LOVES YOU" (2:59)

RUSS MORGAN ORCH.
(Decca 27160)

● Sock rendition of the oldie on the upper lid has tremendous winning potential for music ops. It's a wonderful version of "Do I Worry", with the maestro in the vocal spotlight. Coupling is a slow tempting ballad that bears ops attention. Side features Russ in the vocal slot again, turning in an excellent performance. Top deck gets our nod.

"OH BABE!" (2:36)

"PICCOLINA LINA" (2:41)

LOUIS PRIMA ORCH.
(Robin Hood 101)

● Sure fire material for the hep crowd is this fresh Louis Prima waxing. Top deck is the side we're raving about, and you will be too. Ditty is a mellow bit of jump music, featuring more drive and beat than we've heard in a long while. Vocal by the maestro and Keely Smith is split, with the band joining in for an echo of the title. It's a cinch to clinch with music fans everywhere. Flip side has Louis on a slowly woven novelty item offered in Italian accent. Top deck shines a mile wide—grab it!

"CARIOCA" (2:36)

"NOLA" (2:37)

JOHN MOLINARI
(Accordia 1951)

● Music ops who have the locations that go for this brand might do well to look into this pair. Accordionist John Molinari displays his talents in good order on this duo, offering two standards that always hold their own. Popularity of the "Nola" side might stir play for this platter. Listen in.

"MABEL IS THE BEST MALE BOAT IN" (2:21)

"FINISH YOUR DRINK AND GO" (2:37)

THE DIXIELAND RAMBLERS
(Crystal 287)

● Still more Dixie headed music ops way, with The Dixieland Ramblers setting up this pair. Both ends are in the novelty vein, and make for fair enough listening pleasure. Solo fem vocal leads on the top deck, with a gang sing rounding out the flip. Big demand for Dixie should hypo the success of this platter.

"UKELELE BOOGIE" (2:12)

"ALOHA" (2:19)

UKELELE JO
(Jubilee 4008)

● Unique display of some rapid fire ukelele plucking by Ukelele Jo might prove to hold something in store for music ops. Both sides make for pleasant listening, and have Jo in top style throughout. Top deck is just what the title indicates, a mellow boogie item. Flip is the well known standard in the Hawaiian theme. Lend an ear.

ROUND THE WAX CIRCLE

NEW YORK:

Bob Larsen, dj out of WEMP, Milwaukee, Wisc., a visitor at our office this past week. Bob was in town for a guest spot on the Robert Q. Lewis "ABC's Of Music" show, and since it was his first visit to New York, he has combined business with a little bit of sight-seeing. . . . Dick Linke has added Jack Smith to his flack roster. . . . Gene Krupa and orchestra booked into the Apollo Theater for one week beginning October 20th. . . . Arch Music's "Red Apple Cheeks" turned over to Ed Kassner Music Co., Ltd., for English publication. . . . Songscribe Fay Tishman getting action on several of her tunes, with Decca cutting her "Got Two Arms Waiting For Me" by The Ray-O-Vacs, with Apollo and National skedded to follow. . . . Stan Getz signed to exclusive record deal with Roost Records. . . . Cathy Mastice an instant hit at the Rainbow Inn in New Brunswick, N. J. An important development concerning Cathy will break next week. . . . The Decca dishing of "Professor Spoons" by Hannon and Ryan getting new life as attested to by reports from New York, Boston, Scranton and Philadelphia. . . . Paul Dixon of WCPO, Cincinnati, was the first in the mid-west to spin "Can't Seem to Laugh Anymore" by Johnny Parker on Capitol. His constant play put the record in the No. 10 spot in sales and requests. . . . Dot recordings of "I'm Crazy For Love" and "Street Walking Daddy" making noise in the jazz and blues spots, with Randy Wood of Gallatin, Tenn., reporting sales in excess of 15,000 a week. . . . Pleasant Records out this week with new release tagged "Charlestown Steamboat" by Dolores Brown and the Jimmie Wright ork. . . . Bob Snyder, WOKO, Albany disk jockey, will promote Billy Eckstein and George Shearing in concert, October 21 at the RPI Field House, Troy, N. Y. . . . The success story of Arthur Berman, probably the only melody writer who does not play a piano, rates with the best of 'em. Art's written tons of songs, with his latest "A Whistle and A Prayer" slated to be his biggest ever. Because of Art's inability to play, he's had to whistle melodies to an arranger, who would then write 'em down. . . . Betty Gersham and Harry Brockman, Uptown Music in St. Louis, report excellent reaction to "I'm Satisfied" by Martha Lou Harp on Autograph. . . . Buddy Basch has added Spike Jones, Helen Brayco, Bill Snyder and The Mariners.



BILLY ECKSTEIN

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CHICAGO:

After a 30-month run at the Boulevard Room of the Stevens, Frankie Masters will pick himself up Nov. 1 to take over a one-hour TV show for Walgreens, five days per week. This leaves Frankie the weekends for college proms and other dates. . . . Leighton Noble will follow Frankie into the Stevens. . . . Teddy Philips and vocal lovely Lynn Hoyt doing a very grand job at the Aragon where Teddy is one of the dancers' favorites. . . . Tommy Reed will follow Teddy Phillips. . . . Benny Strong comes back into the Trianon in November. . . . Dick Brown, Jubilee's new singing sensation, guested with Myron Barg on WMOR and clicked with listeners according to Myron. . . . Eddie Ballantine, who handles the ork for the Breakfast Club, entertaining all the music boys at his gorgeous new home this past Satty. . . . Irwin Barg, Robbins; Solly Wagner, Chappell; Jack Perry, Santly-Joy; will again be the judges for the famous Sun-Times Harvest Moon Ball. These three old timers will listen to many thousands of youthful and aspiring vocalists to pick boy and girl winners. . . . Art Kassell into the Schroeder in Milwaukee for 2 weeks, then a series of one-niters for another week, and off on his annual vacation, returning some time in January. . . . Joe Reichman in town to wax an album for Columbia of standards with Mitch Miller here to oversee the session. . . . Jan Garber will be a busy maestro 'round these parts for some weeks. Into the Trianon then over to the Melody Mill. . . . Sign on the famed Shangri-La restaurant here, "Greetings Frankie Laine—Star of the 'Chez Paree Show'". . . . Natt Hale back from Bridgeport, Conn. and on to L. A. . . . Jerry Saxon back on the air for Emerson over WGN. . . . John McCormick expected to pop with a TV show. He's reciter on Al Morgan's "The Place Where I Worship" platter. . . . Milt Salstone gives press and dj party for Frankie Laine at the Chez and crowds tables. . . . Irv Green of Mercury on way to Europe. . . . Fran Weigle's TV "Stop The Record" show gets nice praise from music boys.

LOS ANGELES:

"Molasses, Molasses, It's Icky, Sticky Goo". . . . When Dick Bock of Discovery first buzzed us with news of the label coming out first on this quaintly titled tidbit, and that it was going a lot faster than molasses in the East, we were a little more dumbfounded than usual. . . . But when he played it over the phone, we began to understand its appeal. . . . Even though the technical minded young hipsters serving on Peter Potter's TV "Juke Box Jury" didn't seem to get with the ditty, we gathered that Pete himself might agree with Dick Bock and ourselves that this one could be another "I'd've Baked a Cake". . . . In the blues and rhythm dept, Decca seems to be running wild locally these days, with a fresh shipment of the Ray-O-aes on "Besame Mucho" finally putting the platter up there on the hot list to match its long-standing back East, while Louis Jordan's "Blue Light Boogie" is way up there, too, and Lionel Hampton has a climber in "Everybody's Somebody's Fool". . . . Something new has been added at Specialty, in a pleasant telephone-voiced secretary named Rozanne, who told us that bossman Art Rupe was out for the nonce and that publicist Lillian Cumber was vacationing. . . . Over at Tempo, another very nice young lady named Jo-Ann touted us on to their latest releases on the new Theme label. . . . Old friends Jimmy and Mildred Mulcahy have a lively one in "Golden Sails" and "I'll Get By" while "Tantalizin' Darlin'" is a westernish-Dixieland item by Lefty Johnson and The Twilighters. . . . Via Tempo, Ben Light has a goodie in the pairing of "Pretty Baby" and "Tell Me". . . . Irving Fogel and staff are rightly proud of their gal, Roberta Lee, joining Frank Sinatra on a TV show out of New York.



LIONEL HAMPTON



AL MORGAN

This week's

New Releases

... on RCA Victor

RELEASE # 50-40

POPULAR

PERRY COMO with Orchestra and Chorus conducted by Mitchell Ayres

There Is No Christmas Like A Home Christmas

The Christmas Symphony 20-3933 (47-3933) *

SPIKE JONES and his City Slickers

Mommy, Won't You Buy A Baby Brother (Or Sister For Me)

Rudolph, The Red-Nosed Reindeer 20-3934 (47-3934) *

FREDDY MARTIN Ork, Merv Griffin and The Martin Men

Sleigh Ride Christmas Time 20-3935 (47-3935) *

PHIL REGAN with Lee Arnaud and his Orchestra

Christmas Story (Oh-lee, Oh-lay, Oh-loo-loo, My Darlin')

Leprechaun Lullaby 20-3936 (47-3936) *

HUGO WINTERHALTER Orchestra and Chorus

Blue Christmas White Christmas

20-3937 (47-3937) *

FRAN ALLISON with Orchestra conducted by Dewey Bergman

(Sweet Angie) The Christmas Tree Angel

Christmas In My Heart 20-3938 (47-3938) *

COUNTRY

EDDY ARNOLD

White Christmas

Santa Claus Is Comin' To Town 21-0390 (48-0390) *

WESTERN

MONTANA SLIM

Rudolph, The Red-Nosed Reindeer Jolly Old St. Nicholas

21-0392 (48-0392) *

POP-SPECIALTY

ERNIE BENEDICT

The Little Toy Village

The Merry Christmas Polka 25-1176 (51-1176) *

NEW ALBUMS

DENNIS DAY with Mitchell

Boychoir, Male Choir and Organ Accompaniment

Dennis Day Sings Favorite Christmas Songs P-297 (WP-297) *

MUGGSY SPANIER and his

Ragtime Band

Muggsy Spanier Favorites P-301 (WP-301) *

AL GOODMAN Ork with

The Guild Choristers and All Star Cast

The Mikado

(Five Record Show Album, 20 Selections) K-23 (WK-23) *

AL GOODMAN Ork with

The Guild Choristers and All Star Cast

H.M.S. Pinafore

(Five Record Show Album, 21 Selections) K-24 (WK24) *

* 45 rpm nos.

NOTE: All records in this panel are listed alphabetically by song title.

Going Strong



... indicates records which, according to actual sales, are recognized hits. The trade is urged to keep ample stocks of these records on hand, or to reorder promptly when current stocks begin to approach the "sold-out" stage.



... designates that record is one of RCA Victor's "Certain Seven"—among the leading numbers on the trade paper best selling retail sales charts. Obviously, sure things

WEEK OF SEPTEMBER 30

Patricia

Perry Como 20-3905—(47-3905)

Love Bug Itch

Eddy Arnold 21-0382—(48-0382)

I'm Movin' On

Hank Snow 21-0328—(48-0328)

Harbor Lights

Ralph Flanagan 20-3911—(47-3911)

Goodnight Irene

Dennis Day 20-3870—(47-3870)

Thinking Of You

Eddie Fisher with Hugo Winterhalter Ork 20-3901—(47-3901)

I Need You So

Don Cornell 20-3884—(47-3884)

A Rainy Day Refrain

Mindy Carson 20-3921—(47-3921)

Orange Colored Sky

Betty Hutton 20-3908—(47-3908)

Bonaparte's Retreat

Gene Krupa 20-3766—(47-3766)

Pee Wee King 21-0379—(48-0379)

Mr. Touchdown USA

Hugo Winterhalter 20-3913—(47-3913)

La Vie En Rose

Tony Martin 20-3819—(47-3819)

Ralph Flanagan 20-3889—(47-3889)

Melachrino Strings 20-3739—(47-3739)

The stars who make the hits are on **RCA VICTOR Records** RCA VICTOR DIVISION RADIO CORPORATION OF AMERICA, CAMDEN, NEW JERSEY

JAN FEB MAR The APRIL MAY JUNE Swing's JULY AUG SEPT to OCT NOV DEC 45

Have You Discovered
DISCOVERY
HAS THE HITS?

**"MOLASSES,
MOLASSES"**
and
"EVERYBODY CLAP HANDS"
By Lenny Carson and the Whiz Kids
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(Add Two Wives)
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THE CASH BOX



Disk Jockey's REGIONAL RECORD REPORTS



Listings below indicate preference with disk jockey radio audiences, compiled from reports furnished by leading disk jockeys throughout the nation, for the week ending September 30.

Eddie Gallaher

WTOP—Washington, D. C.

1. GOODNIGHT, IRENE (Gordon Jenkins)
2. MONA LISA (King Cole)
3. SIMPLE MELODY (Bing and Gary Crosby)
4. SAM'S SONG (Bing and Gary Crosby)
5. TZENA, TZENA, TZENA (Mitch Miller)
6. BONAPARTE'S RETREAT (Kay Starr)
7. CAN ANYONE EXPLAIN? (Ames Bros.)
8. NO OTHER LOVE (Jo Stafford)
9. ALL MY LOVE (Patti Page)
10. THINKING OF YOU (Don Cherry)

Louis Stone

WGGB—Freeport, N. Y.

1. GOODNIGHT, IRENE (Gordon Jenkins)
2. BONAPARTE'S RETREAT (Kay Starr)
3. CAN ANYONE EXPLAIN? (Hugo Winterhalter)
4. I'LL ALWAYS LOVE YOU (Dinah Shore)
5. LA VIE EN ROSE (Victor Young)
6. JUST SAY I LOVE HER (Kay Starr)
7. TZENA, TZENA, TZENA (Gordon Jenkins)
8. ALL MY LOVE (Bing Crosby)
9. MONA LISA (King Cole)
10. BELOVED, BE FAITHFUL (Paul Weston)

Lee Morris

WSB—Atlanta, Ga.

1. GOODNIGHT, IRENE (Gordon Jenkins)
2. MONA LISA (Victor Young)
3. SIMPLE MELODY (Bing and Gary Crosby)
4. MY SILENT LOVE (Fran Warren)
5. YOU'RE NOT IN MY ARMS TONIGHT (Mindy Carson)
6. BONAPARTE'S RETREAT (Kay Starr)
7. TZENA, TZENA, TZENA (Gordon Jenkins)
8. CAN ANYONE EXPLAIN? (Kay Brown)
9. ALL MY LOVE (Percy Faith)
10. HARBOR LIGHTS (Lorry Raine)

Frank White

KMYR—Denver, Colo.

1. CINCINNATI DANCING PIG (Vic Damone)
2. MR. TOUCHDOWN, U.S.A. (Hugo Winterhalter)
3. NO OTHER LOVE (Jo Stafford)
4. ALL MY LOVE (Guy Lombardo)
5. THE CAKE WALK (Lester Lanin)
6. THE TOUCH OF YOUR LIPS (Ziggy Elman)
7. IF WE HAD TO DO IT ALL OVER AGAIN (Ozie Waters)
8. MONA LISA (Victor Young)
9. THREE LITTLE WORDS (Charlie Spivak)
10. LADY OF FATIMA (Hayes-Kallen)

Ed Perry

KARM—Fresno, Calif.

1. I WANNA BE LOVED (Andrews Sisters)
2. GOODNIGHT, IRENE (Gordon Jenkins)
3. TZENA, TZENA, TZENA (Mitch Miller)
4. HARBOR LIGHTS (Sammy Kaye)
5. COUNT EVERY STAR (Hugo Winterhalter)
6. I CROSS MY FINGERS (Perry Como)
7. SAM'S SONG (Bing and Gary Crosby)
8. SIMPLE MELODY (Dinah Shore)
9. LUCKY, LUCKY, LUCKY ME (Evelyn Knight)
10. MONA LISA (King Cole)

Al Jarvis

KLAC—Hollywood, Calif.

1. DREAM A LITTLE DREAM OF ME (F. Laine)
2. MUSIC, MAESTRO, PLEASE (Frankie Laine)
3. I'LL ALWAYS LOVE YOU (Martha Tilton)
4. GOODNIGHT, IRENE (Dennis Day)
5. ALL MY LOVE (Patti Page)
6. MONA LISA (King Cole)
7. OUR VERY OWN (Victor Young)
8. I'LL NEVER BE FREE (Tenn. Ernie-Kay Starr)
9. I'VE FORGOTTEN YOU (Doris Day)
10. THE BEER THAT I LEFT ON THE BAR (Vaughn Monroe)

Jackson Lowe

WWDC—Washington, D. C.

1. ALL MY LOVE (Patti Page)
2. MONA LISA (King Cole)
3. GOODNIGHT, IRENE (Gordon Jenkins)
4. SAM'S SONG (Bing and Gary Crosby)
5. LA VIE EN ROSE (Tony Martin)
6. I LOVE THE GUY (Fran Warren)
7. CAN ANYONE EXPLAIN? (Savannah Churchill)
8. COUNT EVERY STAR (Ray Anthony)
9. TZENA, TZENA, TZENA (Vic Damone)
10. I WANNA BE LOVED (Dinah Washington)

Ira Cook

KECA—Hollywood, Calif.

1. DREAM A LITTLE DREAM OF ME (J. Owens)
2. CAN ANYONE EXPLAIN? (Ames Bros.)
3. CINCINNATI DANCING PIG (Vic Damone)
4. THINKING OF YOU (Eddie Fisher)
5. THE RED WE WANT (Ralph Flanagan)
6. LET'S DO IT AGAIN (Frankie Carle)
7. CAN'T WE TALK IT OVER? (Fontaine Sisters)
8. YOU WONDERFUL YOU (Don Cornell)
9. ALL MY LOVE (Percy Faith)
10. HARBOR LIGHTS (Sammy Kaye)

Howard Malcolm

WTRY—Albany, N. Y.

1. DADDY'S LITTLE BOY (Dick Todd)
2. GOODNIGHT, IRENE (Frank Sinatra)
3. CAN ANYONE EXPLAIN? (Ames Bros.)
4. MONA LISA (King Cole)
5. RED APPLE CHEEKS (Dick Todd)
6. SIMPLE MELODY (Bing and Gary Crosby)
7. DON'T EVEN CHANGE A PICTURE (L. Morse)
8. OUR VERY OWN (Victor Young)
9. STRANGERS (Lorry Raine)
10. MUSIC, MAESTRO, PLEASE (Frankie Laine)

Art Ross

WISR—Butler, Pa.

1. MONA LISA (King Cole)
2. ORANGE COLORED SKY (Kenton-Cole)
3. SAD CASE (Frank DeVol)
4. MR. TOUCHDOWN, U.S.A. (Hugo Winterhalter)
5. SIMPLE MELODY (Bing and Gary Crosby)
6. BACK IN YOUR OWN BACK YARD (Patti Page)
7. HAPPY FEET (Ray Ross)
8. MY SILENT LOVE (Fran Warren)
9. OUR LADY OF FATIMA (Phil Spitalny)
10. TZENA, TZENA, TZENA (Gordon Jenkins)

Arty Kay

WKLX—Lexington, Ky.

1. GOODNIGHT, IRENE (Gordon Jenkins)
2. MONA LISA (King Cole)
3. I NEED YOU SO (Don Cornell)
4. NO OTHER LOVE (Jo Stafford)
5. I'LL NEVER BE FREE (Tenn. Ernie-Kay Starr)
6. HARBOR LIGHTS (Ralph Flanagan)
7. CAN ANYONE EXPLAIN? (Ames Bros.)
8. SIMPLE MELODY (Bing and Gary Crosby)
9. TEA FOR TWO (Doris Day)
10. MUSIC, MAESTRO, PLEASE (Frankie Laine)

Bernie Mack

WMUR—Manchester, N. H.

1. YOU'RE NOT IN MY ARMS TONIGHT (Mindy Carson)
2. ALL OF A SUDDEN (Ray Anthony)
3. ALL MY LOVE (Patti Page)
4. GOODNIGHT, IRENE (Gordon Jenkins)
5. STRANGERS (Lorry Raine)
6. DREAM A WHILE (Frank DeVol)
7. SAY IT ISN'T SO (Ralph Martiere)
8. CAN'T SEEM TO LAUGH ANYMORE (Johnny Parker)
9. THE PETITE WALTZ (Guy Lombardo)
10. GOOFUS (Les Paul)

Ray Perkins

KFEL—Denver, Colo.

1. BONAPARTE'S RETREAT (Kay Starr)
2. GOODNIGHT, IRENE (Gordon Jenkins)
3. NO OTHER LOVE (Jo Stafford)
4. MONA LISA (King Cole)
5. SAM'S SONG (Bing and Gary Crosby)
6. SIMPLE MELODY (Bing and Gary Crosby)
7. WON'T YOU TELL ME? (George Morrison)
8. LA VIE EN ROSE (Tony Martin)
9. ALL MY LOVE (Bing Crosby)
10. CINCINNATI DANCING PIG (Red Foley)

Dave Gordon

KFIO—Spokane, Wash.

1. MUSIC, MAESTRO, PLEASE (Tony Martin)
2. SIMPLE MELODY (Bing and Gary Crosby)
3. I LOVE THE GUY (Fran Warren)
4. CAN ANYONE EXPLAIN? (Lorry Green)
5. JUST SAY I LOVE HER (Johnny Desmond)
6. I'LL ALWAYS LOVE YOU (Martha Tilton)
7. NO OTHER LOVE (Jo Stafford)
8. THERE'LL NEVER BE ANOTHER YOU (D. Day)
9. THE BEER THAT I LEFT ON THE BAR (Vaughn Monroe)
10. DREAM A LITTLE DREAM OF ME (F. Laine)

Bob Snyder

WOKO—Albany, N. Y.

1. SAM'S SONG (Victor Young)
2. GOODNIGHT, IRENE (Gordon Jenkins)
3. LA VIE EN ROSE (Louis Armstrong)
4. YOU'RE MINE, YOU (Gordon Jenkins)
5. SONG OF DELILAH (Burt Taylor)
6. I SHOULDN'T LOVE YOU (Buddy Hawkins)
7. MOLASSES, MOLASSES (Lenny Carson)
8. THINKING OF YOU (Art Morton)
9. PEDDLER'S SERENADE (Johnny Corvo)
10. THAT'S ALL I'M ASKING FOR (Nina Corda)

Dave Rodman

WEIM—Fitchburg, Mass.

1. THINKING OF YOU (Eddie Fisher)
2. NEVERTHELESS (Paul Weston)
3. DREAM A LITTLE DREAM OF ME (F. Laine)
4. ORANGE COLORED SKY (Kenton-Cole)
5. ALL MY LOVE (Bing Crosby)
6. CAN ANYONE EXPLAIN? (Fitzgerald-Armstrong)
7. THE PETITE WALTZ (Guy Lombardo)
8. STRANGERS (Lorry Raine)
9. MY DESTINY (Billy Eckstine)
10. GOODNIGHT, IRENE (Gordon Jenkins)

THE CASH BOX

Disk Jockey's
REGIONAL RECORD REPORTS

Listings below indicate preference with disk jockey radio audiences, compiled from reports furnished by leading disk jockeys throughout the nation, for the week ending September 30.

Art Tacker

WTAO—Cambridge, Mass.

1. CAN ANYONE EXPLAIN? (Ames Bros.)
2. OUR VERY OWN (Sarah Vaughan)
3. JUST SAY I LOVE HER (Johnny Desmond)
4. STRANGERS (Lorry Raine)
5. YOU WONDERFUL YOU (Snooky Lanson)
6. ALL MY LOVE (Patti Page)
7. I'M FOREVER BLOWING BUBBLES (Jenkins-Shaw)
8. PETITE WALTZ (Jack Pleis)
9. LIVING A LIE (Ivory Joe Hunter)
10. YOU'RE NOT IN MY ARMS TONIGHT (Guy Mitchell)

Bill Silbert

WXYZ—Detroit, Mich.

1. STRANGERS (Lorry Raine)
2. ALL MY LOVE (Patti Page)
3. MUSIC, MAESTRO, PLEASE (Frankie Laine)
4. IT'S LOVE (Toni Arden)
5. I'M GONNA LIVE TILL I DIE (Danny Scholl)
6. I LOVE THE GUY (Fran Warren)
7. I NEED YOU SO (Claire Hagan)
8. THINKING OF YOU (Art Morton)
9. GOODNIGHT, IRENE (Frank Sinatra)
10. DREAM A LITTLE DREAM OF ME (J. Owens)

Ed Shaw

WFLA—Tampa, Fla.

1. GOODNIGHT, IRENE (Gordon Jenkins)
2. MONA LISA (King Cole)
3. SAM'S SONG (Bing and Gary Crosby)
4. TZENA, TZENA, TZENA (Gordon Jenkins)
5. SIMPLE MELODY (Bing and Gary Crosby)
6. I WANNA BE LOVED (Andrews Sisters)
7. LA VIE EN ROSE (Bing Crosby)
8. CAN ANYONE EXPLAIN? (Ray Anthony)
9. COUNT EVERY STAR (Dick Haymes)
10. BONAPARTE'S RETREAT (Kay Starr)

Tom Shanahan

WEMP—Milwaukee, Wis.

1. STRANGERS (Lorry Raine)
2. GOODNIGHT, IRENE (Gordon Jenkins)
3. MONA LISA (King Cole)
4. LADY OF FATIMA (Kallen-Hayes)
5. NOLA (Les Paul)
6. BEWITCHED (Bill Snyder)
7. SIMPLE MELODY (Bing and Gary Crosby)
8. BONAPARTE'S RETREAT (Kay Starr)
9. ALL MY LOVE (Patti Page)
10. I'LL ALWAYS LOVE YOU (Dinah Shore)

Jimmy Lyons

KNBC—San Francisco, Calif.

1. I LOVE THE GUY (Fran Warren)
2. DREAM A LITTLE DREAM OF ME (F. Laine)
3. MUSIC, MAESTRO, PLEASE (Tony Martin)
4. WHY FIGHT THE FEELING? (Vaughn Monroe)
5. CINCINNATI DANCING PIG (Vic Damone)
6. HE CAN COME BACK (Evelyn Knight)
7. I'LL ALWAYS LOVE YOU (Martha Tilton)
8. THE SHOW MUST GO ON (Billy Eckstine)
9. JUST SAY I LOVE HER (Johnny Desmond)
10. GOODNIGHT, IRENE (Dennis Day)

Pete Ebbecke

WDAS—Philadelphia, Pa.

1. OUR LADY OF FATIMA (Hayes-Kallen)
2. NO OTHER LOVE (Jo Stafford)
3. LET'S DO IT AGAIN (Margaret Whiting)
4. HARBOR LIGHTS (Sammy Kaye)
5. I'M FOREVER BLOWING BUBBLES (G. Jenkins)
6. LA VIE EN ROSE (Tony Martin)
7. BONAPARTE'S RETREAT (Kay Starr)
8. THINKING OF YOU (Eddie Fisher)
9. CAN'T SEEM TO LAUGH ANYMORE (S. Froos)
10. GOODNIGHT, IRENE (Gordon Jenkins)

Larry Berrill

WCAE—Pittsburgh, Pa.

1. MONA LISA (Charlie Spivak)
2. CAN ANYONE EXPLAIN? (Ray Anthony)
3. MUSIC, MAESTRO, PLEASE (Frankie Laine)
4. ALL MY LOVE (Patti Page)
5. SIMPLE MELODY (Bing and Gary Crosby)
6. YOU CAN'T TAKE THAT AWAY FROM ME (Percy Faith)
7. I LOVE THE GUY (Sarah Vaughan)
8. THREE LITTLE WORDS (Charlie Spivak)
9. DEED I DO (Bill Farrell)
10. NO SEASON ON LOVE (Al Morgan)

Bob Watson

WSB—Atlanta, Ga.

1. YOU WONDERFUL YOU (Alan Dale)
2. MONA LISA (King Cole)
3. NEVERTHELESS (Paul Weston)
4. CAN ANYONE EXPLAIN? (Ames Bros.)
5. COUNT EVERY STAR (Ray Anthony)
6. JUST FRIENDS (Johnny Long)
7. TIPTOE THRU THE TULIPS (Slocum Bros.)
8. THERE WILL NEVER BE ANOTHER YOU (Andrews Sisters)
9. SIMPLE MELODY (Bing and Gary Crosby)
10. LA VIE EN ROSE (Victor Young)

David Walshak

KCTI—Gonzales, Tex.

1. I'LL NEVER BE FREE (Kay Starr-Tenn. Ernie)
2. THINKING OF YOU (Don Cherry)
3. NEVERTHELESS (Ralph Flanagan)
4. VAGABOND SHOES (Vic Damone)
5. MONA LISA (Charlie Spivak)
6. BELOVED, BE FAITHFUL (Russ Morgan)
7. I LOVE THE GUY (Fran Warren)
8. ALL MY LOVE (Guy Lombardo)
9. GOODNIGHT, IRENE (Frank Sinatra)
10. MUSIC, MAESTRO, PLEASE (Frankie Laine)

Ed Penney

WFGM—Fitchburg, Mass.

1. NEVERTHELESS (Paul Weston)
2. THINKING OF YOU (Eddie Fisher)
3. MR. TOUCHDOWN, U.S.A. (Hugo Winterhalter)
4. DREAM A WHILE (Frank DeVol)
5. ALL MY LOVE (Percy Faith)
6. CAN ANYONE EXPLAIN? (Ames Bros.)
7. BONAPARTE'S RETREAT (Gene Krupa)
8. GOODNIGHT, IRENE (Frank Sinatra)
9. MY SILENT LOVE (Jan August)
10. YOU'VE GOT ME CRYING AGAIN (B. Eckstine)

Dave Miller

WPAT—Paterson, N. J.

1. DON'T EVEN CHANGE A PICTURE (L. Morse)
2. REMEMBER ME (Elton Britt)
3. CINCINNATI DANCING PIG (Red Foley)
4. LONGING (Lee Morse)
5. THE LOVEBUG ITCH (Eddy Arnold)
6. FROSTY, THE SNOWMAN (Red Foley)
7. CHOO CHOO CH'BOOGIE (Kenny Roberts)
8. OUT OF BUSINESS (Jimmie Dickens)
9. IF WE HAD IT TO DO ALL OVER (O. Waters)
10. SOMEBODY'S CRYIN' (Red Foley)

Dick Coleman

WCBM—Baltimore, Md.

1. I NEED YOU SO (Don Cornell)
2. THINKING OF YOU (Don Cherry)
3. MONA LISA (King Cole)
4. NO OTHER LOVE (Jo Stafford)
5. STRANGERS (Lorry Raine)
6. SAM'S SONG (Bing and Gary Crosby)
7. SIMPLE MELODY (Bing and Gary Crosby)
8. I CROSS MY FINGERS (Perry Como)
9. CAN ANYONE EXPLAIN? (Ames Bros.)
10. PATRICIA (Perry Como)

Lee Stewart

WHAT—Philadelphia, Pa.

1. GOODNIGHT, IRENE (Ernest Tubbs)
2. MONA LISA (Moon Mulligan)
3. DON'T EVEN CHANGE A PICTURE (L. Morse)
4. WHY DON'T YOU LOVE ME? (Hank Williams)
5. LOSE YOUR BLUES (Red Kirk)
6. IF WE HAD IT TO DO ALL OVER AGAIN (Ozie Waters)
7. CINCINNATI DANCING PIG (Red Foley)
8. WRECK OF THE OLD '97 (Fred Kirby)
9. I'M MOVING ON (Hank Snow)
10. CHOO CHOO CH'BOOGIE (Kenny Roberts)

Roger Clark

WFGN—Gaffney, S. C.

1. STRANGERS (Lorry Raine)
2. OUR LADY OF FATIMA (Kallen-Hayes)
3. I'M FOREVER BLOWING BUBBLES (Jenkins-Shaw)
4. JUST SAY I LOVE HER (Johnny Desmond)
5. HOME (King Cole)
6. HAPPY MUSIC (Peggy Lee)
7. FRIENDLY STAR (Judy Garland)
8. I LOVE THE GUY (Sarah Vaughan)
9. DREAM A LITTLE DREAM OF ME (J. Owens)
10. HEY, NOT NOW (King Cole)

Bud Wendell

WJMO—Cleveland, Ohio

1. I LOVE THE GUY (Fran Warren)
2. ALL MY LOVE (Patti Page)
3. YOU'RE NOT IN MY ARMS TONIGHT (Mindy Carson)
4. BELOVED, BE FAITHFUL (Russ Morgan)
5. DADDY'S LITTLE BOY (Dick Todd)
6. OUR VERY OWN (Jo Stafford)
7. STRANGERS (Lorry Raine)
8. JUST SAY I LOVE HER (Johnny Desmond)
9. DREAM A LITTLE DREAM OF ME (Ella Fitzgerald-Louis Armstrong)
10. RED APPLE CHEEKS (Dick Todd)

Bob Murphy

WWSO—Springfield, Ohio

1. GOODNIGHT, IRENE (Gordon Jenkins)
2. NOLA (Les Paul)
3. STRANGERS (Lorry Raine)
4. TZENA, TZENA, TZENA (Mitch Miller)
5. PIGALLE (Johnny Desmond)
6. I LOVE THE GUY (Fran Warren)
7. BONAPARTE'S RETREAT (Kay Starr)
8. DREAM A WHILE (Frank DeVol)
9. SHOW ME THE WAY TO GET OUT OF THIS WORLD (Peggy Lee)
10. THE BIG DIPPER (Tony Martin)

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NATIONAL #9127

by George Nolan

Danny SCHOLL

"I'M GONNA LIVE
TILL I DIE"

backed by

"MY DREAM WORLD"

★ ★ ★ ★ ★ ★ ★ ★

Chris COLUMBO

BENNY PENNYWHISTLE

BROWN EYES

★ ★ ★ ★ ★ ★ ★ ★

Johnny SPARROW

SERENADE TO TWINS

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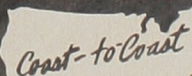
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1841 BROADWAY

NEW YORK 23, N. Y.

JUKE BOX REGIONAL RECORD REPORT

The Ten Top Records-City by City

OCTOBER 7, 1950

New York, N. Y.

1. GOODNIGHT, IRENE (Gordon Jenkins)
2. SIMPLE MELODY (Bing and Gary Crosby)
3. SAM'S SONG (Bing and Gary Crosby)
4. LA VIE EN ROSE (Tony Martin)
5. MONA LISA (King Cole)
6. CAN ANYONE EXPLAIN? (Ames Bros.)
7. BONAPARTE'S RETREAT (Kay Starr)
8. EL MAMBO (Dave Barbour)
9. JUST SAY I LOVE HER (Johnny Desmond)
10. TZENA, TZENA, TZENA (Gordon Jenkins)

Chicago, Ill.

1. GOODNIGHT, IRENE (Gordon Jenkins)
2. SAM'S SONG (Bing and Gary Crosby)
3. SIMPLE MELODY (Bing and Gary Crosby)
4. MONA LISA (King Cole)
5. BONAPARTE'S RETREAT (Kay Starr)
6. CAN ANYONE EXPLAIN? (Ames Bros.)
7. I WANNA BE LOVED (Andrews Sisters)
8. TZENA, TZENA, TZENA (Vic Damone)
9. JUST SAY I LOVE HER (Johnny Desmond)
10. DREAM A LITTLE DREAM OF ME (Frankie Laine)

Los Angeles, Calif.

1. GOODNIGHT, IRENE (Gordon Jenkins)
2. SIMPLE MELODY (Bing and Gary Crosby)
3. MONA LISA (King Cole)
4. ALL MY LOVE (Patti Page)
5. CAN ANYONE EXPLAIN? (Ames Bros.)
6. CINCINNATI DANCING PIG (Vic Damone)
7. MUSIC, MAESTRO, PLEASE (Frankie Laine)
8. I'LL NEVER BE FREE (Starr-Tenn. Ernie)
9. TZENA, TZENA, TZENA (Gordon Jenkins)
10. LA VIE EN ROSE (Tony Martin)

Paterson, N. J.

1. GOODNIGHT, IRENE (Gordon Jenkins)
2. SAM'S SONG (Bing and Gary Crosby)
3. SIMPLE MELODY (Bing and Gary Crosby)
4. CAN ANYONE EXPLAIN? (Ames Bros.)
5. MONA LISA (King Cole)
6. BONAPARTE'S RETREAT (Kay Starr)
7. TZENA, TZENA, TZENA (Gordon Jenkins)
8. LA VIE EN ROSE (Tony Martin)
9. ALL MY LOVE (Patti Page)
10. SENTIMENTAL ME (Russ Morgan)

Shreveport, La.

1. GOODNIGHT, IRENE (Gordon Jenkins)
2. SAM'S SONG (Bing and Gary Crosby)
3. SIMPLE MELODY (Bing and Gary Crosby)
4. MONA LISA (King Cole)
5. I WANNA BE LOVED (Andrews Sisters)
6. TZENA, TZENA, TZENA (Vic Damone)
7. BONAPARTE'S RETREAT (Kay Starr)
8. CAN ANYONE EXPLAIN? (Ames Bros.)
9. JUST SAY I LOVE HER (Johnny Desmond)
10. CAN'T SEEM TO LAUGH ANYMORE (Sylvia Froos)

Baltimore, Md.

1. MONA LISA (King Cole)
2. GOODNIGHT, IRENE (Gordon Jenkins)
3. SOMETIME (Ink Spots)
4. LA VIE EN ROSE (Tony Martin)
5. BEWITCHED (Gordon Jenkins)
6. BONAPARTE'S RETREAT (Kay Starr)
7. TZENA, TZENA, TZENA (Gordon Jenkins)
8. SAM'S SONG (Bing and Gary Crosby)
9. SIMPLE MELODY (Bing and Gary Crosby)
10. I WANNA BE LOVED (Andrews Sisters)

Houston, Tex.

1. TZENA, TZENA, TZENA (Vic Damone)
2. GOODNIGHT, IRENE (Gordon Jenkins)
3. SIMPLE MELODY (Bing and Gary Crosby)
4. SAM'S SONG (Bing and Gary Crosby)
5. MUSIC, MAESTRO, PLEASE (Frankie Laine)
6. MONA LISA (King Cole)
7. BONAPARTE'S RETREAT (Gene Krupa)
8. ALL MY LOVE (Patti Page)
9. BEWITCHED (Jan Garber)
10. CINCINNATI DANCING PIG (Vic Damone)

Abilene, Kans.

1. GOODNIGHT, IRENE (Gordon Jenkins)
2. SAM'S SONG (Bing and Gary Crosby)
3. SIMPLE MELODY (Bing and Gary Crosby)
4. MONA LISA (King Cole)
5. I CROSS MY FINGERS (Perry Como)
6. TZENA, TZENA, TZENA (Gordon Jenkins)
7. I WANNA BE LOVED (Andrews Sisters)
8. SOMETIME (Ink Spots)
9. BONAPARTE'S RETREAT (Kay Starr)
10. LA VIE EN ROSE (Harry James)

Little Rock, Ark.

1. MONA LISA (King Cole)
2. GOODNIGHT, IRENE (Gordon Jenkins)
3. SIMPLE MELODY (Bing and Gary Crosby)
4. SAM'S SONG (Bing and Gary Crosby)
5. TZENA, TZENA, TZENA (Gordon Jenkins)
6. LA VIE EN ROSE (Guy Lombardo)
7. BONAPARTE'S RETREAT (Kay Starr)
8. I'LL NEVER BE FREE (Starr-Ernie)
9. ALL MY LOVE (Patti Page)
10. I WANNA BE LOVED (Billy Eckstine)

Concord, N. H.

1. I'LL ALWAYS LOVE YOU (Dean Martin)
2. MONA LISA (King Cole)
3. SAM'S SONG (Bing and Gary Crosby)
4. SIMPLE MELODY (Bing and Gary Crosby)
5. BONAPARTE'S RETREAT (Kay Starr)
6. CAN'T SEEM TO LAUGH ANYMORE (Sylvia Froos)
7. COUNT EVERY STAR (Dick Haymes)
8. FEATHER BRAIN (Muggsy Spanier)
9. MAMBO JAMBO (Perez Prado)
10. OLD PIANO ROLL BLUES (Lawrence Cook)

Salt Lake City, Utah

1. GOODNIGHT, IRENE (Gordon Jenkins)
2. MONA LISA (King Cole)
3. ALL MY LOVE (Patti Page)
4. CAN ANYONE EXPLAIN? (Ames Bros.)
5. SIMPLE MELODY (Bing and Gary Crosby)
6. TZENA, TZENA, TZENA (Gordon Jenkins)
7. MUSIC, MAESTRO, PLEASE (Frankie Laine)
8. CINCINNATI DANCING PIG (Vic Damone)
9. I'LL NEVER BE FREE (Starr-Ernie)
10. I WANNA BE LOVED (Andrews Sisters)

Tucson, Ariz.

1. GOODNIGHT, IRENE (Gordon Jenkins)
2. SOMETIME (The Mariners)
3. BONAPARTE'S RETREAT (Kay Starr)
4. MONA LISA (King Cole)
5. LA VIE EN ROSE (Tony Martin)
6. SAM'S SONG (Bing and Gary Crosby)
7. SIMPLE MELODY (Bing and Gary Crosby)
8. TZENA, TZENA, TZENA (Gordon Jenkins)
9. I WANNA BE LOVED (Andrews Sisters)
10. JUST SAY I LOVE HER (Johnny Desmond)

Shoals, Ind.

1. GOODNIGHT, IRENE (Gordon Jenkins)
2. MONA LISA (King Cole)
3. SAM'S SONG (Bing and Gary Crosby)
4. SIMPLE MELODY (Bing and Gary Crosby)
5. TZENA, TZENA, TZENA (Ralph Flanagan)
6. SOMETIME (The Mariners)
7. BONAPARTE'S RETREAT (Kay Starr)
8. COUNT EVERY STAR (Hugo Winterhalter)
9. I WANNA BE LOVED (Andrews Sisters)
10. HOOP DEE DOO (Perry Como)

Oakland, Calif.

1. GOODNIGHT, IRENE (Gordon Jenkins)
2. SIMPLE MELODY (Bing and Gary Crosby)
3. MONA LISA (King Cole)
4. BONAPARTE'S RETREAT (Kay Starr)
5. SAM'S SONG (Bing and Gary Crosby)
6. COUNT EVERY STAR (Hugo Winterhalter)
7. HARBOR LIGHTS (Ken Griffin)
8. MUSIC, MAESTRO, PLEASE (Frankie Laine)
9. TZENA, TZENA, TZENA (Gordon Jenkins)
10. I'LL NEVER BE FREE (Starr-Ernie)

Sidney, Mont.

1. MONA LISA (King Cole)
2. TZENA, TZENA, TZENA (Gordon Jenkins)
3. GOODNIGHT, IRENE (Gordon Jenkins)
4. SENTIMENTAL ME (Ray Anthony)
5. SAM'S SONG (Bing and Gary Crosby)
6. SIMPLE MELODY (Bing and Gary Crosby)
7. C'EST SI BON (Louis Armstrong)
8. LA VIE EN ROSE (Louis Armstrong)
9. BONAPARTE'S RETREAT (Kay Starr)
10. I CROSS MY FINGERS (Bing Crosby)

Gulfport, Miss.

1. GOODNIGHT, IRENE (Gordon Jenkins)
2. MONA LISA (Victor Young)
3. SIMPLE MELODY (Bing and Gary Crosby)
4. SAM'S SONG (Bing and Gary Crosby)
5. BONAPARTE'S RETREAT (Kay Starr)
6. JUST SAY I LOVE HER (Johnny Desmond)
7. GOODNIGHT, IRENE (Foley-Tubb)
8. COUNT EVERY STAR (Dick Haymes)
9. I WANNA BE LOVED (Andrews Sisters)
10. MUSIC, MAESTRO, PLEASE (Frankie Laine)

Green Bay, Wisc.

1. GOODNIGHT, IRENE (Gordon Jenkins)
2. SIMPLE MELODY (Bing and Gary Crosby)
3. SAM'S SONG (Bing and Gary Crosby)
4. TZENA, TZENA, TZENA (Gordon Jenkins)
5. LA VIE EN ROSE (Tony Martin)
6. EL MAMBO (Dave Barbour)
7. MONA LISA (King Cole)
8. BONAPARTE'S RETREAT (Kay Starr)
9. CAN'T SEEM TO LAUGH ANYMORE (Sylvia Froos)
10. I WANNA BE LOVED (Andrews Sisters)

St. Louis, Mo.

1. GOODNIGHT, IRENE (Gordon Jenkins)
2. TZENA, TZENA, TZENA (Gordon Jenkins)
3. LA VIE EN ROSE (Victor Young)
4. SOMETIME (The Mariners)
5. SAM'S SONG (Bing and Gary Crosby)
6. BONAPARTE'S RETREAT (Kay Starr)
7. SIMPLE MELODY (Bing and Gary Crosby)
8. MONA LISA (King Cole)
9. BEWITCHED (Bill Snyder)
10. CAN'T SEEM TO LAUGH ANYMORE (Sylvia Froos)

Wheeling, W. Va.

1. GOODNIGHT, IRENE (Gordon Jenkins)
2. SIMPLE MELODY (Bing and Gary Crosby)
3. MONA LISA (King Cole)
4. TZENA, TZENA, TZENA (Mitch Miller)
5. SAM'S SONG (Bing and Gary Crosby)
6. ALL MY LOVE (Patti Page)
7. CAN ANYONE EXPLAIN? (Ray Anthony)
8. I NEED YOU SO (Don Cornell)
9. JUST SAY I LOVE HER (Johnny Desmond)
10. BONAPARTE'S RETREAT (Kay Starr)

Akron, Ohio

1. I WANNA BE LOVED (Andrews Sisters)
2. TZENA, TZENA, TZENA (Gordon Jenkins)
3. MONA LISA (King Cole)
4. SAM'S SONG (Bing and Gary Crosby)
5. BEWITCHED (David Rose)
6. MY FOOLISH HEART (Billy Eckstine)
7. SIMPLE MELODY (Bing and Gary Crosby)
8. ME AND MY IMAGINATION (Dorothy Collins)
9. LA VIE EN ROSE (Tony Martin)
10. HOOP DEE DOO (Perry Como)

Miami, Fla.

1. GOODNIGHT, IRENE (Gordon Jenkins)
2. MONA LISA (Art Lund)
3. I WANNA BE LOVED (Billy Eckstine)
4. BEWITCHED (Doris Day)
5. MY FOOLISH HEART (Gordon Jenkins)
6. THIRD MAN THEME (Owen Bradley)
7. SIMPLE MELODY (Crosby-Gibbs)
8. BONAPARTE'S RETREAT (Gene Krupa)
9. COUNT EVERY STAR (Ray Anthony)
10. SENTIMENTAL ME (Russ Morgan)

Seattle, Wash.

1. MONA LISA (King Cole)
2. GOODNIGHT, IRENE (Gordon Jenkins)
3. SENTIMENTAL ME (Ames Bros.)
4. ARE YOU LONESOME TONIGHT? (Blue Barron)
5. CAN'T WE TALK IT OVER? (Andrews Sisters)
6. SOMETIME (Ink Spots)
7. I CROSS MY FINGERS (Perry Como)
8. I DIDN'T SLIP (Bing Crosby)
9. COUNT EVERY STAR (Hugo Winterhalter)
10. NOLA (Les Paul)

Deadwood, S. D.

1. GOODNIGHT, IRENE (Gordon Jenkins)
2. BONAPARTE'S RETREAT (Kay Starr)
3. CAN ANYONE EXPLAIN? (Ames Bros.)
4. JUST SAY I LOVE HER (Johnny Desmond)
5. TZENA, TZENA, TZENA (Gordon Jenkins)
6. SIMPLE MELODY (Bing and Gary Crosby)
7. MONA LISA (King Cole)
8. SAM'S SONG (Bing and Gary Crosby)
9. I WANNA BE LOVED (Andrews Sisters)
10. LA VIE EN ROSE (Tony Martin)

Albany, N. Y.

1. MONA LISA (King Cole)
2. GOODNIGHT, IRENE (Gordon Jenkins)
3. SOMETIME (Ink Spots)
4. SAM'S SONG (Bing and Gary Crosby)
5. TZENA, TZENA, TZENA (Mitch Miller)
6. BEWITCHED (Bill Snyder)
7. I LOVE THE GUY (Fran Warren)
8. SIMPLE MELODY (Bing and Gary Crosby)
9. NOLA (Les Paul)
10. CAN'T SEEM TO LAUGH ANYMORE (Sylvia Froos)

NEW Mercury HITS

Current BEST Sellers



Frankie Laine

"If I Were A Bell"

From "Guys and Dolls"
AND ON THE FLIP
"Sleepy Ol' River"
Another Laine "Great"

CARL FISCHER PIANO—HARRY GELLER'S ORCHESTRA
MERCURY 5500 45 RPM • 5500X45



Vic Damone

Yes! Another Big One!

"Marshmallow World"

AND

"When the Lights Are Low"

MERCURY 5496 45 RPM • 5496X45

MUSIC MAESTRO, PLEASE
DREAM A LITTLE DREAM

MERCURY 5458 45 RPM • 5458X45

FRANKIE LAINE
Harry Geller Orchestra
Carl Fischer, Piano

CINCINNATI DANCING PIG
FORBIDDEN LOVE

MERCURY 5477 45 RPM • 5477X45

VIC DAMONE

SO LONG SALLY
PATRICIA

MERCURY 5491 45 RPM • 5491X45

EDDY HOWARD
with Orchestra and
Vocal Group

OUR LADY OF FATIMA
HONESTLY I LOVE YOU

MERCURY 5466 45 RPM • 5466X45

KITTY KALLEN
RICHARD HAYES

JUST SAY I LOVE HER
CAN ANYONE EXPLAIN

MERCURY 5474 45 RPM • 5474X45

VIC DAMONE

I'M FOREVER BLOWING BUBBLES
THE RED WE WANT

MERCURY 5490 45 RPM • 5490X45

EDDY HOWARD
with Orchestra and
Vocal Group

BELOVED BE FAITHFUL
TAKE ME IN YOUR ARMS

MERCURY 5486 45 RPM • 5486X45

VIC DAMONE

VAGABOND SHOES
I HADN'T ANYONE TILL YOU

MERCURY 5429 45 RPM • 5429X45

VIC DAMONE

PETITE WALTZ
WARSAW WALTZ

MERCURY 5493 45 RPM • 5493X45

HARMONICATS
featuring David Le Winter
at the Piano

PETITE WALTZ
I'M IN THE MIDDLE OF A RIDDLE

MERCURY 5487 45 RPM • 5487X45

LAWRENCE WELK
and His Champagne
Orchestra

HARBOR LIGHTS
AT SUNDOWN

MERCURY 5461 45 RPM • 5461X45

HARMONICATS
with Jerry Byrd

HARBOR LIGHTS
I CROSS MY FINGERS

MERCURY 5488 45 RPM • 5488X45

DINAH WASHINGTON
with Orchestra

NEVERTHELESS
I WAS DANCING WITH SOMEONE

MERCURY 5495 45 RPM • 5495X45

FRANKIE LAINE
Harry Geller Orch.
Carl Fischer, Piano

IT'S A LONG, LONG WAY TO TIPPERARY
HOME

MERCURY 5494 45 RPM • 5494X45

MUGGSY SPANIER
and Dixieland Band

TEA FOR TWO
THAT OLD BLACK MAGIC

MERCURY 5489 45 RPM • 5489X45

TONY MARTIN

ALL MY LOVE
ROSES REMIND ME OF YOU

MERCURY 5455 45 RPM • 5455X45

PATTI PAGE
Harry Geller Orchestra

BACK IN YOUR OWN BACKYARD
THE RIGHT KIND OF LOVE

MERCURY 5463 45 RPM • 5463X45

PATTI PAGE
Harry Geller Orchestra

GOD BLESS THE CHILD
DON'T CRY LITTLE CHILDREN

MERCURY 5355 45 RPM • 5355X45

FRANKIE LAINE

I LOVE THE GIRL
TZENA, TZENA, TZENA

MERCURY 5454 45 RPM • 5454X45

VIC DAMONE

YOU'VE GOT ME CRYING AGAIN
MY SILENT LOVE

MERCURY 5478 45 RPM • 5478X45

JAN AUGUST

The New Hit Combination RICHARD HAYES

AND PRETTY



KITTY KALLEN

"Dream Awhile"

AND

"Halls of Ivy"

Harry Geller Orchestra

MERCURY 5499 45 RPM • 5499X45

Billboard Picks This Nitwit Hit!



"Molasses, Molasses"

FLIP SIDE

"Orange Colored Sky"

By Two Great Stars

Jan August • Roberta Quinlan

Harry Geller Orchestra

MERCURY 5504 45 RPM • 5504X45



Back Again Bigger Than Ever

Tiny Hill

and His Orchestra

"Back in Your Own Back Yard"

AND

"I'll Sail My Ship Alone"

MERCURY 5508 45 RPM • 5508X45



Born for the Horn

Ralph Martiere

and His Orchestra

"I'll Never Smile Again"

AND

"I Only Have Eyes for You"

WITH CHORAL GROUP

MERCURY 5507 45 RPM • 5507X45

Another Smash from "Guys and Dolls" KITTY KALLEN & RICHARD HAYES



"A Bushel and A Peck"

AND A XMAS SPECIAL

"Silver Bells"

Harry Geller Orchestra

MERCURY 5501 45 RPM • 5501X45



Introducing A New Voice

Joyce Indig

"Ev'rybody Clap Hands"

AND

"The Black Rose"

Harry Geller Orchestra

MERCURY 5509 45 RPM • 5509X45

The Trio With the New Twist



GOON BONES and BARNEY LANTZ

"Crazy Bone Rag"

AND

"I'm Forever Blowing Bubbles"

MERCURY 5498 45 RPM • 5498X45



At The Pianola

Jan August

And The Bay Rum Boys

"Down by The Old Mill Stream"

"Meet Me Tonight in Dreamland"

MERCURY 5497 45 RPM • 5497X45



Richard Hayes

Watch This Great Record of

"Can't Seem to Laugh Anymore"

AND

"Jing-A-Ling Jing-A-Ling"

MERCURY 5492 45 RPM • 5492X45

June Winters

"Christmas in My Heart"

AND

"Charms for Sale"

MERCURY 5502 45 RPM • 5502X45

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HAS THE HITS ON NON-BREAKABLE RECORDS



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CHICAGO, ILLINOIS



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Please mention THE CASH BOX when answering ads—it proves you're a real coin machine man!

COLUMBIA RECORDS GO ALL OUT IN MUSIC OPERATOR FIELD

NEW YORK—Columbia Records sounded their opening guns in their drive for increased business activity in the music operator field this past week, with the announcement by Robert Arkin, Sales Manager of the newly formed Music Operator Department of the firm, of an intensive campaign directed at the nation's music operators.

Columbia made general disclosure of their plans in the music op field, by sending out a letter to music ops throughout the country.

In his letter to the ops, Arkin stated, "This newly formed department is already functioning and we are setting up an intensive mail campaign direct to all operators throughout the country. We are introducing a weekly Music Operators Release Card containing the new pop releases, plus a large carefully selected list of records which appeal the most to the music operator. The first of these will be mailed the first week in October."

"It is my intention to visit every section of the country as fast as pos-

sible, to meet and reacquaint myself with operators and their associations and discuss our mutual problems."

Along with Columbia's exhaustive plans to bolster their relations with the nation's music operators, the firm disclosed that they have reverted back to producing solid stock recordings rather than laminated platters. It has been found that laminated records have at times caused increased difficulty in the phonos, thereby resulting in service calls for music ops.

In another statement to Columbia's distributors, the firm said, "The music operator is not only a source of exploitation equal in importance to the disk jockey, but the operator buys the records he exploits. It's a mighty healthy chunk of business."

A spot check by *The Cash Box* with several leading music operators in this city showed general evidence by the music ops that they would welcome Columbia's efforts in their direction with "open arms." Columbia's hypo of their activities with coin machine operators is seen as a major move by the plattery which will eventually

place the firm in a prime position in this field. It is well known throughout the industry that the nation's music operators contribute some twenty-five odd percent to the total sales picture in the recording business. In addition to this, the juke box represents a potent source of top promotion and exploitation, and also makes for repeat sales on the dealer and consumer level.

It also has long been known in the trade that personal contact with the nation's music ops has always made for better relations between record company and operator, and as a matter of course, has increased a firm's sales picture too.

Columbia's activity in their artist and repertoire department is also seen as an important step by the plattery to further the label's drive for more business in the pop picture. The recent additions to the firm's talent roster has certainly placed Columbia in a better position. Example of the strides the firm is making is seen in the current popularity of two new platters by two artists new to the label. Sammy Kaye's "Harbor Lights" and

MGM Records Plant Manager Dies

NEW YORK—Arnold L. Pipper, plant manager of M-G-M Records Bloomfield, New Jersey, factory for the last five years, died Monday, September 25th, 7:30 A.M. at New York Memorial Hospital. His age was 56. He resided at 211 Clairmont Terrace, Orange, New Jersey.

After long experience in the field of record production, Mr. Pipper joined MGM Records in September, 1945, shortly after it was founded. He was one of the small staff of experts who did most of the initial planning that preceded introduction of the company's product to the public in 1947. In recent years, the Bloomfield establishment has become under Mr. Pipper's direction a leading experimental center in the development of new techniques relative to record manufacture. He was said to have known all of the hundreds of workers under his supervision by their first names.

Services for Mr. Pipper was held at the Colonial Home in East Orange, New Jersey, on Wednesday, September 27th. His body has been shipped to Detroit, his native city for burial.

Surviving are his widow, Ruth, and a daughter, Joyce.

Paul Weston's "Nevertheless" have taken hold in the nation's juke boxes and are making their mark in the popularity charts.



NATIONAL RECORDS
COOKS UP A NEW POT OF GOLD

AMERICA'S SINGING SWEETHEART

EILEEN BARTON

"BAKE-A CAKE" GAL

Singing the first and only hit rendition of

"BABY ME"

BACKED BY

"WHAT WILL BE, WILL BE"

Exclusively on NATIONAL NO. 9123

ORDER FROM YOUR NEAREST DISTRIBUTOR OR WRITE TO
NATIONAL RECORDS
1841 BROADWAY
NEW YORK 23, N. Y.

DISTRIBUTORS Territories Still Available
Write, Wire or Phone

THE CASH BOX

Jazz 'n Blues Reviews

★ AWARD O' THE WEEK ★

"STREET WALKIN' DADDY" (2:48)

"RIFFIN' WITH GRIFFIN" (2:30)

MARGIE DAY—THE GRIFFIN BROTHERS

(Dot 1010)

● A side that's already causing quite a stir in rhythm and blues spots jumps up to nab this featured spot this week. Sure fire stuff for anybody's phono is the ditty on the upper lid, "Street Walkin' Daddy". Wax whirls in slow blues tempo, and has chirp Margie Day wailing a tender low-down melody. It's wax that will surely earn repeat plays on the boxes, and wear white in no time at all. Tempo is slow and mellow, with ork backing fitting the mood and patter of the

music like a glove. Ivory tickling in the background, added to a tempting wail of a tenor sax, all go toward making the wax the grade A side it is. Keep your eyes peeling on Margie Day—the lass has what it takes to become a top juke box attraction. Flip side has The Griffin Brothers on top with a mellow instrumental side that should draw some heavy play. Ork tones by the gang make for excellent listening throughout. "Street Walkin' Daddy" for the mola—latch on!

"IN THE WILDERNESS" (2:37)

"LET ME TELL YOU ABOUT

JESUS" (2:38)

FAIRFIELD FOUR

(Dot 1011)

● Music ops in the market for some grade A spiritual material would do well to get with this pair by the Fairfield Four. Both ends of the platter make for top notch juke box fare, and should be greeted with excellent reception. Vocal work by the combo is excellent throughout—disk rates a top spot in your machine.

"JEEP'S BLUES" (2:39)

"PAUL'S BOOGIE" (2:46)

PAUL WILLIAMS ORCH.

(Savoy 758)

● The band that made "The Huckle-buck" the big hit it was, comes up with a pair of potential winners in their latest release here. Both ends of the platter make for excellent listening pleasure, and should do very well on the boxes. Spotlight on the maestro's sax work is bright throughout. Williams' wide popularity will account for some heavy calls with this one.

"ARE YOU LONESOME TONIGHT" (3:05)

"I SHOULDN'T LOVE YOU" (2:35)

BOBBY MARSHALL

(Abbey 3019)

● Sentimental vocal refrain by Bobby Marshall on this pair should sit well with music ops and fans alike. Both ends of this platter are in the tender romantic vein, with Bobby's big voice purring the sugar-coated lyrics in smooth style. Ork backing by Eddie Wilcox rounds out the platter effectively. Listen in.

"CADILLAC BABY" (2:53)

"LONG ABOUT SUNDOWN" (2:48)

ROY BROWN

(DeLuxe 3308)

● Currently riding high with a number of winners, Roy Brown sets up a fresh pair for music ops to get with here. Both sides of this platter should grab a featured spot on ops' machines—the wax is top notch juke box material. Roy's vocal work is as per usual, first rate stuff. Music ops take it from here.

"MILLION DOLLAR SECRET" (2:48)

"I'M GONNA LET HIM RIDE" (2:47)

HELEN HUMES

(Modern 779)

● There's no stopping this one. Chirp Helen Humes comes up with a sensational side in the upper lid, tagged "Million Dollar Secret". Disk is from a Gene Noman jazz concert and has Helen wailing a sock rhythm and blues side. Lyrics, background music and noise of the crowd, all go toward making this end a must in your machine. Flip side shows just as well, but we give the edge to the top deck.

"KEEP YOUR MAN AT HOME"

"GONNA MAKE A CHANGE" (2:30)

IONA WADE—JAY McSHANN ORCH.

(Peacock 1532)

● Fresh wax by Peacock, with Iona Wade teaming up with the Jay McShann ork to offer music ops a pair of attractive sides. Both ends of the platter make for excellent listening pleasure, with the gal's pipes echoing brilliantly. Top deck is a clever novelty item, while the flip is in the blues vein. Wax should do exceptionally well.

"THE MAN I LOVE" (2:21)

"APOLLO THEATRE JUMP" (2:30)

EARL BOSTIC ORCH.

(Gotham 248)

● Instrumental patter by the widely popular Earl Bostic gang, with the maestro basking in the spotlight on the standard on the upper lid. Sax work on the side by Earl is smooth and easy to take throughout, with the rest of the ork blending in fine fashion too. Flip side is a mellow bit of up tempo jump stuff which the hep crowd should go for. Top deck gets our nod.

"ROLL 'EM BOOGIE" (2:30)

"LOUISE" (2:38)

FREDDIE MITCHELL ORCH.

(Derby 747)

● Wild, mellow music via the Freddie Mitchell ork, with the maestro coming up with a great side in "Roll 'em Boogie". Disk has a wonderful amount of drive in it, and shows the ork to excellent advantage. Flip side shapes up just as well, and should have Mitchell's many fans yelling loud and long. Get with this one.

Krupa Turns Napoleon!!



NEW YORK—Gene Krupa strikes a Napoleonic pose to ballyhoo his RCA Victor recording of "Bonaparte's Retreat", with Jack Berch, NBC disk jockey, taking over the drums for the camera. Gene's success with "Bonaparte's Retreat" influenced him in continuing with the Dixie recording style he set.

Columbia Hypo's Rhythm & Blues Department

NEW YORK—Columbia Records hypo'd its rhythm and blues department this past week with the announcement of the signing of four of the nation's top artists in this field.

Signed to term recording deals were The Ravens, the Arnett Cobb combo, Herb Lance and Wini Brown.

The deal completed was a package with Ben Bard's Universal Attractions, with Bard himself figured to assist the label in their artist and repertoire work. Columbia currently has no a&r head in the department, with Mitch Miller, pop a&r chief handling the chores of the rhythm and blues seg. Miller will continue in this capacity, with Bard reported set to assist him.

The Ravens, top property in the package, have been name attractions for several years now, and were reported to have received a \$15,000 guarantee in their deal. The group formerly etched for National Records as did chirp Wini Brown. Herb Lance gained wide fame in the biz with his dishing of "I'll Close My Eyes" on Sittin' In. The Arnett Cobb group formerly waxed for Apollo. Cobb, has already waxed four sides for Columbia.

Lawrence-Lombardo Orks Set To Play World Series

NEW YORK—The World Series was skedded to get name band support, if there are no playoff dates and the Series starts as scheduled, late this past week. Both the National and American Leagues will be represented by top name bands it was learned here.

Should the Philadelphia Phillies cop in the National League, Elliot Lawrence's ork is set to play the opening game music at the Phil's Shibe Park. If the opening game of the series is delayed, the Lawrence aggregation will be unable to make it, because of a prior commitment at the Circle Theatre in Indianapolis on October 5.

Guy Lombardo's ork is set to play for the New York Yankees should they wind up with the pennant. Lombardo played for the ballclub at their other Series games in the past.

(Editor's Note: At press time Brooklyn had to win their remaining four games to notch a tie with the Phil's for the pennant.)

Regal In Pop Field

LINDEN, N. J.—Fred Mendelsohn, prexy of Regal Records, Inc., this city, announced the entry of his firm in the pop field this past week. Regal had specialized in the rhythm and blues field. First talent signed is the Ted Martin ork, and Big Ben Trio. Releases will be on firm's 1000 Red Label Series, and market for the usual 79c.

HOTTER
WEEK!
EVERY

SAVOY # 759
by
America's
1 Team

Deceivin'
Blues
Lost Dream
Blues

Johnny Otis
Little Esther
Mel Walker
ORDER TODAY!

SAVOY RECORD CO., Inc.
58 Market Street Newark 1, N. J.

"THAT OLD BLACK MAGIC"
as sung by
BILLY DANIELS
Stopped the Show on
last wk's Milton Berle Show
Get it on
Apollo Record No. 1101

APOLLO RECORDS, INC.
457 W. 45 ST. N. Y.

ABBEY RECORDS **HOT PARADE**

TWO FOR THE MONEY!
"LET A SMILE BE YOUR UMBRELLA"
b/w "MISSOURI WALTZ"
by
LAWRENCE "Piano Roll" COOK
Abbey # 15012

Another HIT by
BOBBY MARSHALL
"I SHOULDN'T LOVE
YOU BUT I DO"
b/w "ARE YOU LONESOME
TONIGHT?"
Abbey # 3019

ABBEY RECORDS, INC.
418 W. 49 St. New York, N. Y.

• • • **Get HOT with DOT** • • •

Sensational Hit!

• • • **"STREET WALKIN' DADDY"** • • •

DOT 1010
by MARGIE DAY and Griffin Bros. Ork.
b/w "RIFFIN' WITH GRIFFIN"
by THE GRIFFIN BROS. ORK.

★ ★ ★ ★ ★

GOING STRONG

• • • **"CRAZY BONE RAG"** • • •

DOT 1005
b/w "ST. LOUIS TICKLE"
by JOHN MADDOX and Rhythmasters

★ ★ ★ ★ ★

Started in Washington—and Spreading

• • • **"I'M SO CRAZY FOR LOVE"** • • •

DOT 1009
b/w "CRAZY ABOUT MY HONEY DIP"
by THE CAP-TANS

★ ★ ★ ★ ★

A Double Decker Hit

• • • **"JUKE BOX BOOGIE"** • • •

DOT 1004
b/w "YOU TALK IN YOUR SLEEP"
by BIG JEFF and The Radio Playboys

★ ★ ★ ★ ★

Watch For These New Releases

"IN THE WILDERNESS"
"LET ME TELL YOU
ABOUT JESUS"

by FAIRFIELD FOUR

1011

"HULA BLUES"
b/w "I GET THE BLUES
WHEN IT RAINS"

by JOHN MADDOX

1012

DOT RECORDS, INC.

GALLATIN, TENN.

(Tel.: Gallatin 880 & 881)



The Top Ten Tunes Netting Heaviest Play, Compiled From Reports Submitted Weekly To The Cash Box, By Leading Music Operators In New York City's Harlem Area; Chicago's South Side, and New Orleans.

1 I'M YOURS
TO KEEP
Herb Fisher
(Modern)

2 BALD HEAD
Roy Byrd
(Mercury)

3 I LOVE YOU
MY DARLING
Joe Fritz
(Sittin' In)

4 TEAR DROPS
IN MY EYES
Ruth Brown
(Atlantic)

5 GOODNIGHT
IRENE
Paul Gayten
(Regal)

6 DECEIVIN'
BLUES
Little Esther
(Savoy)

7 I'LL NEVER
BE FREE
Dinah Washington
(Mercury)

8 GOOD
MORNING,
JUDGE
Wynonie Harris
(King)

9 BLUE LIGHT
BOOGIE
Louis Jordan
(Decca)

10 I NEED YOU SO
Ivory Joe Hunter
(MGM 10663)

WELL,
OH WELL
Tiny Bradshaw
(King 4357)

C'EST SI BON
Louis Armstrong
(Decca 27113)

GOODBYE
(Gene Ammons)
(Chess 1428)

AFTER HOURS
Bobby Smith
(Apollo)

PINK
CHAMPAGNE
Joe Liggins
(Specialty 355)

CUPID'S
BOOGIE
Little Esther
(Savoy 750)

BLUE LIGHT
BOOGIE
Louis Jordan
(Decca)

I NEED YOU SO
Ivory Joe Hunter
(MGM 10663)

BOOGIE
RAMBLER
Gatemouth Brown
(Peacock)

I'M YOURS
TO KEEP
Herb Fisher
(Modern)

BOOGIE
RAMBLER
Gatemouth Brown
(Peacock)

I'M YOURS
TO KEEP
Herb Fisher
(Modern)

BLUE
SHADOWS
Lowell Fulson
(Swingtime 226)

SOMETIME
The Ink Spots
(Decca)

A STORY
TO TELL
Joe Turner
(Imperial)

GOODNIGHT
IRENE
Paul Gayten
(Regal)

LOVE DON'T
LOVE NOBODY
Roy Brown
(DeLuxe)

SAD FEELING
Roy Milton
(Specialty)

LA VIE
EN ROSE
Louis Armstrong
(Decca 27113)

EVERYBODY IS
SOMEBODY'S
FOOL
Lionel Hampton
(Decca)

IT'S ALL IN THE
POINT



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in
LOS ANGELES

in
OTHER CITIES

The Top Ten Tunes Netting Heaviest Play, Compiled From Reports Submitted Weekly To The Cash Box, By Leading Music Operators in Detroit, Los Angeles and Other Cities Listed.

| | | |
|---|--|---|
| <p>1 BLUE SHADOWS Lowell Fulson (Swingtime 226)</p> | <p>BLUE SHADOWS Lowell Fulson (Swingtime 226)</p> | <p>GULFPORT, MISS. 1. Street Walking Daddy (Margie Day) 2. Remember (Amos Milburn) 3. Hard Luck Blues (Roy Brown) 4. My Wish For You (Elmore Nixon) 5. Boogie Rambler (Gatemouth Brown) 6. You're Going To Cry (Cecil Gant) 7. Love Don't Love Nobody (Roy Brown) 8. Goodnight, Irene (Paul Gayten) 9. Well, Oh Well (Tiny Bradshaw) 10. Repentance Blues (Charles Brown)</p> |
| <p>2 I NEED YOU SO Ivory Joe Hunter (MGM 10663)</p> | <p>BLUE LIGHT BOOGIE Louis Jordan (Decca)</p> | <p>HOUSTON, TEX. 1. Goodnight, Irene (Paul Gayten) 2. Failing By Degrees (Jimmy Witherspoon) 3. Blue Shadows (Lowell Fulson) 4. Saturday Night Boogie (Jimmy Liggins) 5. Lost Dream Blues (Little Esther) 6. Lonesome Woman (Johnny Otis) 7. Oo EE, Baby (Peppermint Harris) 8. Every Day I Have The Blues (Lowell Fulson) 9. My Temper Is Rising (Roy Hawkins) 10. What Do You Know About Love? (Charles Brown)</p> |
| <p>3 WELL, OH WELL Tiny Bradshaw (King 4357)</p> | <p>BESAME MUCHO Ray-O-Vacs (Decca)</p> | <p>WILMINGTON, DEL. 1. Mona Lisa (King Cole) 2. My Destiny (Billy Eckstine) 3. Blue Shadows (Lowell Fulson) 4. Goodnight, Irene (Paul Gayten) 5. Sometime (Ink Spots) 6. Repentance Blues (Charles Brown) 7. I Need You So (Ivory Joe Hunter) 8. I'm Yours To Keep (Herb Fisher) 9. Deceivin' Blues (Little Esther) 10. Let's Do It (Stick McGhee)</p> |
| <p>4 I LOVE YOU MY DARLING Joe Fritz (Sittin' In)</p> | <p>EVERYBODY'S SOMEBODY'S FOOL Lionel Hampton (Decca)</p> | <p>MONTGOMERY, 'ALA. 1. Deceivin' Blues (Little Esther) 2. Lost Dream Blues (Little Esther) 3. Blue Light Boogie (Louis Jordan) 4. Do Lore, Remember Me (Angelic Gospel Singers) 5. Hard Luck Blues (Roy Brown) 6. Mona Lisa (King Cole) 7. Let's Do It (Stick McGhee) 8. I Want A Roof Over My Head (Louis Jordan) 9. Safronia B. (Calvin Boze) 10. I'm Yours To Keep (Herb Fisher)</p> |
| <p>5 GOODNIGHT, IRENE Paul Gayten (Regal)</p> | <p>LOVE DON'T LOVE NOBODY Roy Brown (DeLuxe)</p> | <p>KANSAS CITY, MO. 1. Love Don't Love Nobody (Roy Brown) 2. Mona Lisa (King Cole) 3. Blue Light Boogie (Louis Jordan) 4. Blue Shadows (Lowell Fulson) 5. Hard Luck Blues (Roy Brown) 6. I Need You So (Ivory Joe Hunter) 7. Goodnight, Irene (Paul Gayten) 8. Well, Oh Well (Tiny Bradshaw) 9. Boogie Green (Tiny Bradshaw) 10. Queen Bee Blues (Eddie Vinson)</p> |
| <p>6 MONA LISA King Cole (Capitol 1010)</p> | <p>I'LL NEVER BE FREE Annie Laurie & Paul Gayten (Regal 3258)</p> | |
| <p>7 1950 BLUES Tampa Red (RCA Victor)</p> | <p>ANYTIME, ANYWHERE, ANYPLACE Joe Morris (Atlantic)</p> | |
| <p>8 DECEIVING BLUES Little Esther (Savoy)</p> | <p>PLEASE SEND ME SOMEONE TO LOVE Percy Mayfield (Specialty)</p> | |
| <p>9 EVERY DAY I HAVE THE BLUES Lowell Fulson (Swingtime 196)</p> | <p>DECEIVIN' BLUES Little Esther (Savoy)</p> | |
| <p>10 MY FOOLISH HEART Gene Ammons (Chess 1425)</p> | <p>STACK O' LEE Archibald (Imperial)</p> | |

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and

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| ELLA FITZGERALD and | |
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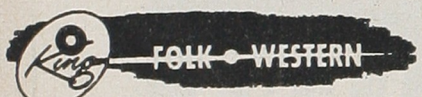
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NEW YORK, N. Y.



best sellers



- ★ **JANET BRACE**
15061 AN ORANGE COLORED SKY
OCEANA ROLL
- ★ **TERRY SHAND**
15064 DUST OFF THE OLD PIANO
ROLLS
I WOULDN'T TOUCH YOU WITH
A TEN FOOT POLE
- ★ **JOHNNY LONG**
15060 THE B-I-EE-I-E
JUST FRIENDS
- ★ **GEORGE WRIGHT**
15065 TENDERLY
TIMES SQUARE BOOGIE



- ★ **JIMMY OSBORNE**
893 GOD PLEASE PROTECT AMERICA
THE MOON IS WEEPING OVER
YOU
- ★ **MOON MULLICAN**
830 I'LL SAIL MY SHIP ALONE
MOON'S TUNE
905 MONA LISA
THINK IT OVER
- ★ **SHORTY LONG**
889 FOOLISH PRIDE
CALM, COOL AND COLLECTED
- ★ **AL DEXTER**
884 HI DE HO BOOGIE
WALKING WITH THE BLUES
- ★ **YORK BROTHERS**
901 ROAD OF SADNESS
KILL HER WITH KINDNESS



- ★ **WYNONIE HARRIS**
4389 ROCK MR. BLUES
BE MINE MY LOVE
4378 GOOD MORNING, JUDGE
STORMY NIGHT BLUES
- ★ **TINY BRADSHAW**
4397 I'M GOING TO HAVE MYSELF A
BALL
BUTTERFLY
4357 WELL OH WELL
I HATE YOU
4376 BOODIE GREEN
AFTER YOU'VE GONE
- ★ **LUCKY MILLINDER**
4398 WHO SAID SHORTY WASN'T
COMING BACK
CLAP YOUR HANDS

LEE RICHARDSON
DeLuxe 3307 THAT OLD FEELING
BOTTOMLESS BLUES

ROY BROWN
DeLuxe 3308 'LONG ABOUT SUNDOWN
CADILLAC BABY
DeLuxe 3306 DREAMING BLUES
LOVE DON'T LOVE NOBODY

KING
Records

Evelyn Knight Admired By Fans



MILWAUKEE, WISC.—A large number of admirers turned out to witness the personal appearance of songstress Evelyn Knight at Schuster Musical store here. The Decca star later attended a party of disk jockeys, dealers and juke box operators. Current winners for Miss Knight are "Lucky, Lucky, Lucky Me" and "Cherry Stones" on Decca Records.

Universal Recorders Point To Upward Surge In Business

"After a period of utter confusion, there's now a strong steady upturn in the recording business." Source of this statement is Arthur Hogan, Chairman of the Board and Treasurer of Universal Recorders. "The 78-45-33 melee has settled down to a point where there is now more confidence in production and all companies are going ahead with a corresponding healthy upswing."

Universal Recorders has shown a 50% pickup in 10" Vinylite production in the past three months over the first two quarters of this year alone! And the first nine months of 1950 are 25% better overall than the corresponding period last year.

The uptrend in taping and transcribing for radio has also been felt by Universal Recorders. President Will Voeller, guiding production for Universal, has supervised increased production for various branches of the service (at least 200 programs so far this year for the Navy and Marine Corps), government agencies, network organizations and independent producers.

A new network, the Progressive Broadcasting System, has begun cutting audition records at Universal. The roster of disc outfits using the improved and augmented Universal facilities, include Modern, Mercury, Windsor, Crown, Vita and many others.

Originally set up as a recording outfit for the exclusive use of the government to honor government contracts during the war four years ago, Universal has grown to be the second largest recording company on the West Coast and one of the largest in the world.

Bulk of business is now commercial with ad agencies like Young and Rubicam, and Smith and Bull, cutting records there, but its service and government contracts remain considerable. Call from AM users for custom transcriptions has perked lately.

Randy's Records Set Records!!

Randy's Record shop continues to set records—with records.

Young, energetic Randy Wood's growth at his record shop in Gallatin, small town in Middle Tennessee, has been phenomenal.

Wood, former air force officer, veritabily began with a radio repair shop and now has become half-owner in a radio station. In between, Randy's Record Shop has hit the jack-pot. The mail-order business has proven a bonanza, shipping discs to all parts of the world. And that ain't all! Randy also operates the "Dot Records, Inc." which have been selling profitably.

Wood's Horatio Alger rise to fame—and a modicum of fortune—started shortly after he was mustered out of World War II.

He joined a friend in the operation of a radio repair shop at Gallatin. The shop prospered mildly. So mildly that the partner decided to sell out his share. Wood was the buyer and he immediately leased radio time to peddle his records.

One of Randy's chief hucksters via the airways was (and is) young Gene Nobles, WLAC disc jockey who pulls in more than 3500 letters daily for Wood's shop. Sales improved with each arrival of the postman, until the Randy-Nobles combo had said letter-deliverer knocking thrice, or more.

Next step up the ladder to moola was when Wood heard the Tennessee Drifters playing at roadside club, near Nashville's airport. Nashville is folk-song capital of world, and therefore lures all sorts of hillbilly outfits.

Wood, then experimenting with wax-works, auditioned the Tennessee Drifters. He plugged their recordings via "Dot" label—they clicked, to tune of more than 15,000 copies.

He later got Cousin Clem and His Country Cousins, John Maddox and Rhythmmasters, The Fairfield Four, Margie Day. Day dame's current release "Street Walkin' Daddy", backed by "Riffin with Griffin" is catching its share of appeal.

Randy is at this time planning several new additions to Dot label in all fields. Arrangement have been completed to ink Bob Lamm of "Near You" and "Beg Your Pardon" fame along with orchestra under direction of Ben Pryor. Randy, by the way, handles all recording sessions personally. He numbers 20 distributors on his roster—and estimates average sales at 1,000, not all of which results from plugs via his WLAC-sponsored shows.



- 1** WHY DON'T YOU LOVE ME?
Hank Williams
(MGM 10696)
- 2** CUDDLE BUGGIN' BABY
Eddy Arnold
(RCA Victor 21-0342)
- 3** I'M MOVING ON
Hank Snow
(RCA Victor 21-0328)
- 4** GOODNIGHT, IRENE
Red Foley & Ernest Tubb
(Decca 46255)
- 5** I'LL SAIL MY SHIP ALONE
Moon Mullican
(King 830)

ADDITIONAL TUNES LISTED BELOW IN ORDER OF POPULARITY

THROW YOUR LOVE MY WAY
Ernest Tubb
(Decca 46243)

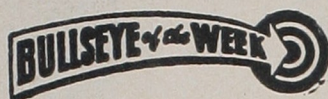
ENCLOSED ONE BROKEN HEART
Eddy Arnold
(RCA Victor 21-0342)

I LOVE YOU BECAUSE
Ernest Tubb
(Decca 46213)

MONA LISA
Moon Mullican
(King 886)
Jimmy Wakely
(Capitol 1151)

GIVE ME A LITTLE OLD-FASHIONED LOVE
Ernest Tubb
(Decca 46243)

THE CASH BOX

"Folk" and "Western" Record Reviews

"C-H-R-I-S-T-M-A-S" (2:17)
"CHRISTMAS ISLAND" (2:30)

ERNEST TUBB
(Decca 46268)



ERNEST TUBB

● Fresh and dramatic new Christmas tune by folk star Ernest Tubb notches this featured spot this week, with Ernie offering one of his best sides we've had the pleasure of hearing in the top deck tagged "C-H-R-I-S-T-M-A-S". The song itself is sure

to draw some sensationally heavy play, and prove to be one of the bigger hits of the season. Ditty rolls along in slow tempting manner, with some top notch guitar work echoing in the background. Essentially an "alphabet tune", the melody has Ernie telling the wax story in smooth sentimental tones that score. On the other end with "Christmas Island", Ernie comes up with still another potential money-maker in this oldie. Tempo of the song is moderate, and has a vocal trio joining Ernie for the refrain. It's easy, smooth stuff—the sort that relaxes you as you listen. Music ops should latch on to this pair—but pronto!

"MY TIGHT WAD DADDY" (2:43)
"I LIKE THAT KIND" (2:28)

AUDREY WILLIAMS
(Decca 46264)

● Pair of fair enough sides by Audrey Williams in store for music ops are these tagged "My Tight Wad Daddy" and "I Like That Kind". Both ends of the platter are set up in moderate tempo, with some clever lyrics handled effectively by Audrey. Wax might make good filler material—ops should lend an ear.

"SAN ANTONIO ROSE" (2:58)
"UP JUMPED THE DEVIL" (2:58)

JOHNNY DIESON
(4 Star 1496)

● Music ops with a call for square dance music will do well to get with this pair by Johnny Dieson and his gang. Both ends of the platter are in the instrumental vein, and make for wonderful listening pleasure. Wax is a couple dance without calls—ops who have the locations that go for this brand should get with it.

"WILL YOU BE SATISFIED THAT WAY" (2:38)
"THERE WON'T BE MUCH MORE TIME" (2:43)

JIMMIE SKINNER
(Capitol 1209)

● Pair of romantic laments in store for music ops are offered here by Jimmie Skinner. Both ends are in the tender, toned-down vein, with Jimmie handling the material in good order. Wax is the sort you have to listen to in order to fully appreciate it—we suggest just that.

"HELP ME UNDERSTAND" (2:38)
"NO, NO, JOE" (2:40)

LUKE THE DRIFTER
(MGM 10806)

● Sage wax advice by Luke The Drifter, and a pleasing pair in the offing for music ops is the bill of fare here. Both sides of this platter make for good listening pleasure, with Luke purring the lyrical expression in fair style. Flip side has the earmarks of a comer—it might step out.

"THE GRANDEST PRIZE" (2:36)
"I'VE GOT THE CRAZIEST FEELING" (2:58)

FLOYD TILLMAN
(Columbia 20746)

● Widely popular folk star Floyd Tillman has a pair of hot potential winners in this fresh coupling. Floyd's vocal work on the sides is top notch stuff—the sort that makes for top juke box winners. Top deck weaves a wonderful story and should nab some extremely heavy play. Flip side shows just as well and rates ops' avid listening attention.

"WHAT WOULD WASHINGTON SAY" (2:30)

"THE FIERY BEAR" (2:50)

JACK HOLDEN and FRANCES KAY
(RCA Victor 21-0386)

● Clever novelty on the top deck should get some heavy phono play. Vocal work on the side by Jack Holden and Frances Kay is excellent throughout, with tune itself making for wonderful pleasure. Flip side is a current plug tune that has been widely recorded—this rendition should hold its own.

"DREAM BABY" (2:09)

"COLUMBUS, G. A." (2:28)

TOMMY SOSEBEE
(Coral 64062)

● Great pair of sides in store for music ops are these by Tommy Sosebee. Top deck is an oldie that has scored before—this first rate rendition is a cinch to clinch with music ops and fans alike. Flip side has Tommy picking up the tempo some with an equally excellent side. Platter is a must in your machine—get it!

"LITTLE BIT OLD FASHIONED" (2:30)

"PINK CHAMPAGNE" (2:46)

MERL LINDSAY
(Cormac 1141)

● Vocal flavor by Merl Lindsay and his Oklahoma Night Riders should do fairly well with folk music fans. Top deck is a slowly woven side that shows well enough, with the vocal by Ted Haff coming thru in good order. Flip side has been around some and should be familiar to music ops. Listen in.

Diskers Go Wild With "Molasses" & "Oh Baby"

NEW YORK—Major recording companies throughout the nation were breaking speed records this past week, all vying with each other to get on to a pair of new hot novelties that appear to be sure hit tunes in the immediate future.

Biggest furore with the platteries exists in the rush to climb aboard "Molasses, Molasses", latest Howie Richmond novelty tune to score. At press time, general confusion existed as to which of the majors was first, but aside from the honor of coming out "fustest with the mostest," the ditty was sure to have at least a half-dozen new recordings by Monday (October 2).

The new novelty ditty was first recorded by Lenny Carson & The Whiz Kids on Discovery Records. Platters were around name dee-jays for some time before the reaction to the tune took hold. Discovery in the meantime has literally been swamped with orders for the recording and has added additional pressing facilities throughout the nation to handle the business. Discovery's New York distributor has been reported selling some 5,000 recordings alone in the past three days.

Meanwhile other platteries have rushed their versions of the song on the market. Mercury has etched the ditty with Roberta Quinlan and Jan August and an orchestra and chorus, while London waxed their versions with Teresa Brewer. Mercury employed a speed-up device in its version and is promoting their recording on this basis. The plattery speeded up the taped version while transferring it to the master for a faster high-keyed effect. Plattery's promotion suggests to dj's that they "slow the record down to hear how Roberta Quinlan and the others sound." Disk was cut a week ago, with the firm's pressing plants rushing a reported 50,000 records into the hand of their distributors.

London sales manager and new artist and repertoire chief Joe Delaney rushed Teresa Brewer into a recording session on the tune, and also has records into the hands of their distributors. Delaney, incidentally, plans on recording Miss Brewer on other songs than novelties. She is skedded to cut several ballads in the near future. Delaney will also wax songs that appear to be promising despite other recordings of the same tune. Basic idea is to get out with the tune as fast as possible, with a gimmicked version that might go big.

While Mercury and London rushed their versions into the market, other diskeries were slicing the song too. National records has cut it with the Galli Sisters; MGM with Tommy Tucker; Columbia with Beatrice Kay; Decca with Ella Fitzgerald, and Spike Jones on RCA Victor.

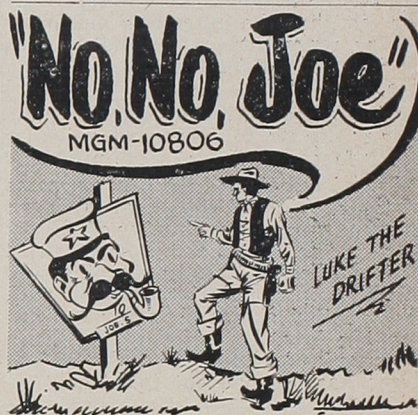
Other hot tunes that had the majors going wild was "Oh Babe" etched by Louis Prima on Robin Hood Records. Ditty has been hailed by several met dj's as the "greatest jump tune since the war." While the majors themselves haven't as yet gotten around to cutting the tune, several indie platteries turned up with records this past week. Derby has issued a rhythm and blues rendition, with reports that Savoy had waxed it also. The Robin Hood dinking has been going so well, that the firm has added pressing facilities and are being deluged with orders. As in the "Molasses" case, Robin Hood's New York distrib, Cosnat, has sold some 5,000 odd copies this past week.

Columbia records were reported hopping on the tune, as was Decca and RCA Victor. It was reported that the majors plan on using their top name dance bands on the side.

Disk Jockey Milo Boulton Answers Plea For Puppy



PATERSON, N. J.—There's a lump in his throat and just a trace of a tear in his eyes as nine year old Christopher Bladen, Glen Ridge, N. J., gallantly departs with his pet cocker in response to WPAT's Milo Boulton's plea for a puppy for John Braddock, blind newsdealer at the Paterson, N. J. Post Office. Mr. Braddock's name choice for the pup? Mr. Luck, of course.



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SO LONG SALLY
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The
TUBBY THE TUBA
Song
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RCA VICTOR'S "BIG 12" RECORD PROMOTION SHOWS EARLY SIGNS OF SUCCESS

"I Love The Guy" & "Patricia" Score With Ops

CAMDEN, N. J.—Results of the coordinated activities of RCA Victor distributors, disk jockeys, music operators and dealers indicated a peak success for the platter's intensive "Baker's Dozen" and "Big 12" promotions.

The firm has notified their distributors of an intensive advertising and direct mail campaign with the nation's disk jockeys, based upon the tunes selected in their "Big 12" campaign. Promotion by RCA Victor will run for six weeks, with the past month of September aimed as the hypo period.

The plattery called to the attention of their distributors, the importance of getting those records in their "Big 12" on the nation's juke boxes, pointing out that the automatic music industry represents a tremendous promotional outlet for the distrib.

Salesmen were instructed by their local distributors to promote the plattery's "Big 12" to the utmost, utilizing every facet of selling in the program.

Initial reaction of the firm's success of their "Big 12" campaign is shown in the rising popularity of Perry Como's "Patricia" and Don Cornell's "I Need You So." Both recordings are climbing in popularity ratings, with the reaction shown thus far indicating big hits. In addition, the Fran Warren recording of "I Love The Guy" has stepped out too. The Cor-

nell dinking of "I Need You So" was selected by RCA Victor as the first record to be plugged nationally.

The roster of the firm's "Big 12" tunes include: Perry Como's "Bless This House" and "The Rosary"; Fran Warren's "I Love The Guy" and "Let's Make Love"; Don Cornell's "I Need You So" and "It Couldn't Happen To A Sweeter Girl"; Mindy Carson's "Rainy Day Refrain" and "Looks Like a Cold Winter"; Eddie Arnold's "Love Bug Itch" and "A Prison Without Walls"; the Tony Martin-Fran Warren pairing on "Take A Letter Miss Smith"; Hugo Winterhalter's "It Had To Be You" and "You've Got Me Crying Again"; the Flanagan, Hugo Winterhalter and Elton Britt records of "The Red We Want"; Eddie Fisher's "If You Should Leave Me" and "Thinking Of You"; Vaughn Monroe's "Why Fight The Feeling" and "The Beer That I Left On The Bar"; the Pee Wee King and Gene Krupa etchings of "Cincinnati Dancing Pig" and Hank Snow's "I'm Moving On."

RCA Victor pointed out to their distrib that many of the songs included in their campaign are new tunes and would take some time in making its mark. All platters in the program have been issued and are in the hands of the firm's network of distributors.

London Revamps Artist & Repertoire Set-Up. Delaney Adds To Duties

Jack Pleis Named Musical Director As Camarata Resigns

NEW YORK—London Records revamped its artist and repertoire department this past week with the resignation of Tutti Camarata, and named Joe Delaney to the top post with the company.

Delaney recently joined the London diskery as general sales manager.

Official announcement of the new organizational set up was disclosed by D. H. Toller-Bond, assistant to the firm's president E. R. Lewis. New set up has Delaney continuing in his sales manager slot, and also assuming the A & R duties of the plattery. He will be assisted by Jack Pleis, named musical director of the firm. Pleis will be responsible for publisher relations and for the clearance of new material.

Camarata resigned his position with London to devote more time to composing and conducting. He has held the top A&R executive spot with the diskery since the label launched its records in the United States market in 1947. Altho rumors persisted in the trade this past week to the effect that Camarata had been offered top A&R spots with several major platteries, it was learned that he will stick with his present plans and devote more time to his music.

The plattery also disclosed its venture into the kiddie disk business, with Mr. Toller-Bond himself presently at work on a script for the label's first sides. Disks to be issued shortly are tagged "Burty The Bear & His Friends," with John Rust narrating the sides.

Delaney is scheduled to leave for Cleveland shortly to visit with the firm's distrib there. He is also slated to leave for an extensive tour of London's distributor network, and check on relations with disk jockeys and music operators.

Lee Hartstone, who recently joined the firm will continue in his post as Director of Administration, with Remy Farkas heading London's Classical department.

Nellie Lutcher Off To London



NEW YORK—Capitol Record star, Nellie Lutcher, waves goodbye to New York aboard the liner Mauretania as she sails for London and a tour of personal appearance engagements. Nellie is slated to be gone for a month.

Murray Luth Cops Golf Trophy



NEW YORK—Bandleader Sammy Kaye presents Murray Luth, professional manager of Paramount Music, with the first newly established "Sammy Kaye Tin Pan Alley Putting Trophy." The trophy, which will be retained permanently by the first three-time winner, was established by Kaye for music men only. Luth topped more than 100 musicos who competed for the trophy recently at the annual music men's golf meet at the Riverdale Country Club in Riverdale, New Jersey.

RCA Victor Seeks Sub For "Call Me Madam" Album

NEW YORK—RCA Victor Records were seen to be lining up a substitute for their "Call Me Madam" show album this past week, as negotiations with Decca Records which would allow Ethel Merman to record for RCA fell thru.

Decca and RCA Victor have been negotiating for some time now and have not been able to come to an agreement suited to both firms. Because of the stymie in securing Miss Merman's services for the album, RCA Victor is going ahead to find another songstress for the show album version which will feature the rest of the original cast.

RCA was anxious to secure Miss Merman for the album, especially so since they are a major "angel" in show itself, having invested some \$200,000. Decca execs have pointed out that their refusal to allow Miss Merman to record for RCA Victor stems from the fact that they feel her waxing under another banner would injure the value of the star with Decca.

Cleveland Ops Name "Lucky, Lucky, Lucky Me" Hit Tune For October

CLEVELAND, OHIO—A tune made popular by Milton Berle has been named Hit Tune of the Month for October by the Phonograph Merchants Association. The disc is "Lucky, Lucky, Lucky Me" recorded by Evelyn Knight on the Decca label. This peppy tune features a choral background.

According to Sanford Levine, chairman of record promotions, the Association will feature the tune with Cleveland disc jockeys, and it will be in the No. 1 spot in the city's 3,000 music machines.

A Cash Box "SLEEPER OF THE WEEK"

DICK BROWN'S
"A LOVE LIKE YOURS"
"BIRTH OF THE BLUES"

Jubilee # 4007



The Boy

A Cash Box "BEST BET"

SYLVIA FROOS'
"CAN'T SEEM TO LAUGH ANYMORE"

Jubilee # 4006



The Girl

2 More Smash HITS

THE ORIOLES'
"I NEED YOU SO"

Jubilee # 5037

"WE'RE SUPPOSED TO BE THROUGH"

Jubilee # 5031



The Quintet

Jubilee RECORD CO INC.
315 W. 47TH ST., NEW YORK, N. Y.

THE CASH BOX

DISC-HITS
BOX SCORECOMPILED BY
JACK "One Spot" TUNNISIN ORDER OF POPULARITY
BASED ON
WEEKLY NATIONAL SURVEYTHIS IS THE TABULATION COMPILED ON THE AVERAGE
WEEKLY PURCHASE ON THE BASIS OF 1000 SEC.
THE LIST IS IN ORDER OF POPULARITY INCLUDING
NEW RECORDS, REISSUES, ARTISTS AND
SONS ON THE REVERSE SIDE

CODE

AB—Abbey
AL—Aladdin
AP—Apollo
AR—Aristocrat
ARC—Arco
BU—Bullet
CA—Capital
CO—Columbia
CR—Coral
DA—Dana
DE—Decca
4 Star—Four Star
KJ—Kings
LO—London
ME—Mercury

MG—MGM
MO—Modern
NA—National
PR—Prestige
RA—Rainbow
RE—Regent
RG—Regal
RO—Rondo
SA—Savoy
SIT—Sittin' In
SP—Specialty
TE—Tempo
TW—Tower
VI—Victor

1—GOODNIGHT,
IRENE

Sept. 25 Sept. 18

152.6 135.1

AT-917—LEADBELL
CA-1122—J. ALLISON
CA-1142—JO STAFFORD
CA-1158—EDDIE GRANT
CO-38892—FRANK SINATRA
CO-38394—GENE AUTRY
CO-20738—GENE AUTRY
CR-60266—CLIFF STEWARD
CR-60261—JACK SHOOK-DOTTIE DILLARD
DA-705—HARMONY BELLS ORCH.
DE-46255—FOLEY-TUBB
DE-48167—GUNTER LEE CARR
DE-27077—GORDON JENKINS-WEAVERS
DE-46258—LENNY DEE
DE-45113—TED MAKSYMOWICZ
DI-524—MAD MAN MAXWELL
KI-886—MOON MULLICAN
ME-5448—ALEXANDER BROS.
RG-3281—PAUL GAYTEN ORCH.
VI-20-3870—DENNIS DAY

2—MONA LISA 112.8 104.2

CA-1010—KING COLE
The Greatest Inventor
CA-1104—BUDDY COLE
Peanut Vendor
CA-1151—JIMMY WAKELY
CO-38768—HARRY JAMES O.
La Vie En Rose
CR-60250—LEIGHTON NOBLE ORCHESTRA
Sam's Song
DE-27048—VICTOR YOUNG O.
Third Man Theme
LO-619—CHARLIE SPIVAK O.
Loveless Love
ME-5447—ALEXANDER BROS.
Home Cookin'
MG-10689—ART LUND
When My Stage Coach Reaches
Heaven
VI-20-3753—DENNIS DAY
Shawl Of Galway Grey
VI-20-3882—RALPH FLANAGAN O.
La Vie En Rose
4 Star 1514—T. TEXAS TYLER

3—SAM'S SONG 76.6 81.7

CA-962—JOE CARR
Ivory Rag
CO-38876—TONI HARPER
Happy Feet
CR-60250—LEIGHTON NOBLE O.
Mona Lisa
DE-27033—VICTOR YOUNG O.
Dreamy Ole Ohio
DE-27112—BING and GARY CROSBY
Simple Melody
LO-693—HOGAN & WAYNE
Mississippi
ME-5450—HARRY GELLER O.
1812
MG-10743—THE MELODEONS
Tippy Canoodle Canoe
VI-20-3798—FREDDY MARTIN O.
Mambo Jambo

4—SIMPLE
MELODY 64.8 71.3

AD-1016—ROSALIND PAIGE
CA-1039—JO STAFFORD
Pagan Love Song
CO-38837—DINAH SHORE
I Still Get A Thrill
CR-60227—CROSBY—GIBBS
A Little Bit Independent
VI-20-3781—PHIL HARRIS
On The Mississippi
DE-27112—GARY & BING CROSBY
Sam's Song

5—TZENA, TZENA,
TZENA 58.7 73.4

CO-12473—WALT SOLEK O.
CO-38885—MITCH MILLER O.
The Sleigh
CR-60263—GEO. CATES O.
DA-720—FRANK WOJNAROWSKI O.
DE-27077—GORDON JENKINS O.
Good Night, Irene
DE-27053—THE WEAVERS
Around The World
ME-5454—VIC DAMONE
I Love The Girl
DI-116—AL BLANK
Star of David 1505—CANTOR S. MALAVSKY
VI-20-3847—RALPH FLANAGAN ORCH.
Pink Champagne

6—CAN ANYONE
EXPLAIN? 41.9 38.8

ARC-1259—SAVANNAH CHURCHILL
CA-1131—RAY ANTHONY
Sky Coach
CO-38927—DINAH SHORE
Dream A Little Dream Of Me
CR-60253—AMES BROS.
Sittin', Starin', Rockin'
DE-27161—DICK HAYMES
If I Had A Magic Carpet
ME-5464—SOFT NOTES
It All Begins And Ends With You
ME-5474—VIC DAMONE
Just Say I Love Her
MG-10777—HARRY RANCH
I Didn't Know
LO-766—AL MORGAN
There's No Season On Love
VI-20-3902—HONEYDREAMERS—
LARRY GREEN O.
All Dressed Up To Smile

7—OUR LADY OF
FATIMA 41.8 30.0

CO-38926—TONY BENNETT
Just Say I Love Her
DE-14526—RED FOLEY
The Rosary
LO-752—FRED ELLIOT
ME-5466—KALLEN—HAYES
Honestly I Love You
MG-10737—SALLY SWEETLAND
VI-20-3920—PHIL SPITALNY
Ave Maria

8—BONAPARTE'S
RETREAT 38.3 37.8

CA-936—KAY STARR
Someday Sweetheart
CA-1158—EDDIE GRANT
CO-20706—LEON McAULIFFE
What, Where And When
CO-38891—PHIL NAPOLEAN O.
DE-46209—BUZ BUTLER
Poison Ivy
VI-20-3766—GENE KRUPA O.
My Scandinavian Baby
VI-21-0111—PEE WEE KING
The Walls Of Regret

9—LA VIE
EN ROSE 36.7 45.0

CA-890—PAUL WESTON O.
Les Feuilles Mortes
CA-1153—JO STAFFORD
CA-1171—BUDDY COLE
CO-38768—HARRY JAMES O.
Mona Lisa
CO-38948—EDITH PIAF
The Three Bells
CR-60241—OWEN BRADLEY
CR-60260—CONNIE HAINES
DE-21313—NORO MORALES O.
DE-24816—VICTOR YOUNG O.
The River Seine
DE-27111—BING CROSBY
I Cross My Fingers
DE-27113—LOUIS ARMSTRONG
C'est Si Bon
DE-27127—GUY LOMBARDO O.
MG-30227—MACKLIN MARROW O.
When We're Dancing
PR-721—GENE AMMONS
VI-20-3819—TONY MARTIN
Tonight
VI-20-3739—MELACHRINO O.
Fascination
VI-20-3882—RALPH FLANAGAN O.
Mona Lisa

10—CINCINNATI DANCING
PIG 36.5 27.9

CA-1183—EDDIE GRANT
All My Love
CA-1182—JOE CARR
The Red We Want
CA-1174—TENNESSEE ERNIE
CO-38965—DICK JURGENS
Patricia
DE-27201—CARMICHAEL & GRAY
I'm Moving On
LO-768—TERESA BREWER
Punky Punkin
ME-5477—VIC DAMONE
Forbidden Love

11—HARBOR
LIGHTS 33.2 20.0

CA-1190—RAY ANTHONY O.
Nevertheless
CO-38889—KEN GRIFFIN
Josephine
CO-38963—SAMMY KAYE O.
Sugar Sweet
DE-27208—GUY LOMBARDO O.
The Petite Waltz
DE-27219—BING CROSBY
Beyond The Reef
LO-781—LORRY RAINE
Music, Maestro, Please
ME-5461—BYRD and THE HARMONICATS
At Sundown
ME-5488—DINAH WASHINGTON
I Cross My Fingers
ME-5488—DINAH WASHINGTON
I Cross My Fingers
VI-20-3911—RALPH FLANAGAN
Singing Winds

12—I WANNA
BE LOVED 31.2 24.6

CO-38491—BUDDY CLARK
If You Were Only Mine
CO-38825—TONY BENNETT
Boulevard Of Broken Dreams
DE-27007—ANDREWS SISTERS
I've Just Gotta Get Outa The
Habit
MG-10716—BILLY ECKSTINE
Stardust
PR-717—GENE AMMONS
VI-20-3772—FONTANE SISTERS
I Didn't Know What Time It Was

13—ALL MY LOVE 22.9 38.2

CO-38913—XAVIER CUGAT
Tell Me Why
CO-38918—PERCY FAITH
This Is The Time
DE-27117—BING CROSBY
Friendly Islands
DE-27118—GUY LOMBARDO O.
Swiss Bellringer
ME-5455—PATTI PAGE
Roses Remind Me Of You
VI-20-3870—DENNIS DAY
Goodnight, Irene

14—COUNT EVERY
STAR 25.5 33.8

CA-979—RAY ANTHONY O.
Darktown Strutters Ball
CA-859—RAY ANTHONY O.
Bamboo
CO-38732—HERB JEFFRIES
Our Love Story
CR-60214—HARRY BABBITT
DE-27042—DICK HAYMES
If You Were Only Mine
DE-48518—THE BLENDERS
Would I Still Be The One In
Your Heart?
NA-9111—THE RAVENS
PR-718—SONNY STITT
VI-20-3697—HUGO WINTERHALTER O.
Flying Dutchman

15—MUSIC, MAESTRO,
PLEASE 25.4 21.3

ME-5458—FRANKIE LAINE
Dream A Little Dream Of Me
VI-20-3883—TONY MARTIN
The Big Dipper

16—NO OTHER
LOVE 21.9 14.6

CA-1053—JO STAFFORD
Sometime

17—SOMETIME 20.9 19.7

CA-1053—JO STAFFORD
No Other Love
CA-1070—FOY WILLING
CO-38781—THE MARINERS
Stars Are The Windows Of Heaven
DE-27102—INK SPOTS
I Was Dancing With Someone
LO-692—YOUNG & FOSTER
Marianne
ME-5422—TOMMY CARLYN
Marianne
VI-20-3796—WAYNE KING
You Are My Love

18—I'LL ALWAYS
LOVE YOU 20.8 14.5

CA-1208—DEAN MARTIN
Baby, Obey Me
CO-38848—DINAH SHORE
I Didn't Know What Time It Was
CR-60258—MARTHA TILTON

19—JUST SAY
I LOVE HER 19.4 18.8

CO-38926—TONY BENNETT
Our Lady Of Fatima
DE-27085—ARTIE SHAW O.
I Love The Guy
ME-5474—VIC DAMONE
Can Anyone Explain?
MG-10758—JOHNNY DESMOND
If Anybody Does
VI-20-3829—EDDIE FISHER
Give A Broken Heart A Chance

20—SENTIMENTAL
ME 16.4 13.4

CA-923—RAY ANTHONY
Spaghetti Rag
CR-60140—AMES BROS.
Rag Mop
DA-2074—BILLY MAYO QUARTET
Hasty Heart
DE-24904—RUSS MORGAN
Copper Canyon
ME-8174—STEVE GIBSON
Are You Lonesome Tonight?
VI-20-3793—RUDY VALLEE
Niccolo And His Piccolo

ADDITIONAL TUNES LISTED BELOW
IN ORDER OF POPULARITY21—I'LL NEVER
BE FREE 13.9 19.822—THIRD MAN
THEME 13.7 17.1

23—NOLA 11.8 11.3

24—MAMBO
JAMBO 9.7 7.525—VAGABOND
SHOES 9.5 6.726—YOU'RE MINE,
YOU 8.2 5.027—DREAM A
LITTLE DREAM
OF ME 8.1 6.328—MY SILENT
LOVE 7.4 3.329—I CROSS
MY FINGERS 6.4 8.530—THE RED
WE WANT 4.9 3.2

31—HOME 3.1 10.4

32—I THOUGHT
SHE WAS
A LOCAL 2.9 1.533—THINKING
OF YOU 2.8 —

34—FOGGY RIVER 2.7 —

35—I LOVE
THE GUY 2.4 —36—ORANGE
COLORED SKY 2.3 —37—I'M FOREVER
BLOWING
BUBBLES 2.2 7.438—OBJECT OF MY
AFFECTION 2.1 4.239—PHANTOM
STAGE COACH,
THE 1.9 3.4

40—HAPPY FEET 1.4 1.2

OPS REPORT MORE DIRECT SALES

Claim Mfrs as well as Distribs are Selling Direct to Get Bigger Price. Some Ops Very Bitter Over Loss of Good Locations. Urge Method be Found to Eliminate Such Sales.

CHICAGO—Reports being received from vending machine operators state that there are more direct sales being made to locations these past weeks than in many past months.

Reports claim that many manufacturers, as well as distributors, are selling direct, in an effort to obtain highest possible prices for the machines they have.

Some operators, who have lost very good locations to such sales, are very bitter about this type of direct to location selling. They strongly urge that the industry get together in an effort to halt such sales in the future.

One operator claims, "Spent months developing a factory location into one of my best spots when, just last week, was told to get my equipment out of the place and learned, immediately afterwards, that the location had been sold the very same machines, plus a few more, and had decided to appoint one of their employees to keep watch over the equipment. The same man, in fact, who I taught to help me with my machines."

In addition, this op stated that the location had to pay a "very heavy price" for the machines.

In short, as materials grow extremely scarce and fewer machines are produced, it is now the belief of many vending machine operators that they will, once again, be faced with direct sales.

In past weeks, reports have been current thruout the trade that there was much direct selling going on by salesmen and distributors, who were attempting to get highest possible prices for whatever equipment they had for sale at this time.

Most of these reports were overlooked for most believed the direct sales being referred to were being made to army and navy installations.

But, since then, reports of direct sales to other than military locations have increased.

Personnel and plant managers know the value of vendors of all kinds and, many times in the past, having shared in the profits along with the employees' benefit funds. These men, it is claimed were instantly on the lookout for machines as this new crisis arrived.

Most operators have also held back from too much buying because of the continued increase in prices of new machines.

This upset some of the manufacturers and distributors. As is well known the price increases cannot be laid at the doorstep of the vendor manufacturer.

Tremendous increases in prices of

raw materials and labor have forced prices upward and are pushing them still higher.

Manufacturers have invested many thousands of dollars in an effort to get whatever materials and components they possibly could so as to continue production. At the same time they have been forced to pay higher wages to hold on to their help.

All this created a problem. Operators, in some cases, felt that manufacturers were jumping prices because of the war crisis. Manufacturers, in turn, pointed out that they were forced to go up in price to obtain materials and hold on to labor.

A slow down in business resulted for some weeks, but, salesmen and distributors continued right on ahead and, where they couldn't sell to operators, sold to others.

There are many new operations going up at this time. But this was, more or less, expected.

Yet, few ops believed that direct sales would be made, until they found this to be the case in their own territories.

The loss of some fine locations because of the direct sales has stirred a row among those ops who were so hurt. These men demand that something be done to halt this sort of thing now, and in the future.

Industry Ready For Controls

CHICAGO—A cross section survey of the nation by this publication has brought forth the fact that the operators, and the industry generally, are ready for any controls which may be forthcoming.

The majority of the ops did state that, should the controls, which are expected to come into being in a few months, be extremely stringent, they would be seriously affected.

But, the average operator claims, if the controls are of such a nature where business can continue, they feel that they will be able to keep going.

Most of those answering the survey stated that they have been receiving all the parts, supplies and machines they needed.

Few have anything for sale. The majority are seeking to buy machines, both new and used.

It is interesting to note that there are fewer legislative and license troubles thruout the nation than there have been in some years.

Ops also reported that they believed the industry should combine its strength in every possible fashion to help weather whatever controls or restrictions may be placed into effect.

The average operator will carry on, according to this survey, regardless of whatever will come along except, of course, such controls where he can no longer conduct his business profitably.

Plans Announced For NAMA Show

CHICAGO—Members of the 1950 convention committee of the National Automatic Merchandising Association have completed plans for the association's annual all-vending show, scheduled for the Palmer House, Chicago, November 12, 13, 14 and 15.

Ernest H. Fox, president of the Austin Packing Company, Baltimore, and Chairman of the 1950 convention committee, reports that "Vending is facing a crisis. It is becoming increasingly difficult for an operator to make a reasonable profit due to the increasing costs of production and distribution of vendable merchandise. We at NAMA want to help the operator prepare for the future. We are planning our convention with these things in mind."

The 15th annual meeting of NAMA will open on Sunday morning, which will consist of the yearly report on the association's activities to the membership, a talk by a nationally-known speaker, and the report of the nominating committee on the election of members to the board of directors.

Programs are also mapped out for Monday and Tuesday evenings. Details of the complete program will be announced in the near future.

— LARGEST — PROFIT MAKER

5c Silver-King for Pistachios



Change NOW to 5c Model for REAL PROFITS

5c Change-over parts available for all 1c Models

New 5c Models low as \$10.00 in Quantities

Sample—\$13.95 each 10 at \$12.50 each

100 or more, write for low price.

5c HOT NUT, \$39.50

Nut and Ball Gum, Candy Charms, Vendors, 1c-5c U.S. and Foreign Coins. "Hot Nut" Vendors. At all the best dealers—or write. Ask about the new "Hunter" @ \$59.50.

CAMEO VENDING SERVICE

Main Office: 432 West 42nd St., New York City 18, N. Y.
White Plains Branch: 8 Orawampum St., White Plains, N. Y.

ATTENTION OPERATORS IN OR NEAR DETROIT Your Chance Of A Lifetime!

Add A Profitable, Established "ON LOCATION" Scale Route To Your Present Operation. Priced From As Little As **\$30.00** Per Scale And Up.

TERMS AVAILABLE. Large Or Small Routes Can Be Arranged.

Scale Routes Can Be Operated Along With Any Other Type Of Coin Machines.

ACT PROMPTLY—Only A Limited Amount Of Routes Are Still Available.

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Department "C"

PEERLESS WEIGHING AND VENDING MACHINE CORPORATION

29-28 Forty-First Ave., Long Island City 1, N. Y.

NCMDA WINDS UP BIG MEETING

Re-elect Same Officers. Arrange Three Groups Of Directors. Admit New Members. Herb Jones, ACMMA, and Dudley Ruttenberg, CMI, Address Group. Report 34 Distrib Firms Now Members.

NEXT MEET TO BE HELD IN MIAMI, FLA., JAN. 5, 6 & 7, 1951

CHICAGO—The new board of directors of the National Coin Machine Distributors Association (NCMDA) at its Fall meeting here on Monday, September 25, re-elected the entire slate of officers, and the Association broadened its membership eligibility requirements and admitted four new member companies.

Louis Wolcher, of Advance Automatic Sales Co., San Francisco, was re-elected president. Wolcher, who suffered a broken leg in an accident in his home Saturday, was unable to attend. David S. Bond, Trimount Coin Machine Co., Boston, who was re-elected vice president, presided at the all day sessions at the Hotel Bismarck. Irvin Blumenfeld, of General Vending Sales Corp., Baltimore, was re-elected secretary, and J. D. Lazar, of B. D. Lazar Co., Pittsburgh, treasurer.

The members changed their method of electing directors from an annual term to three groups, 3 being elected for 3 years; 3 for two years and 3 for one year. The new board: (Three

years), Louis Wolcher; David Bond and Irvin Blumenfeld; (Two years), J. D. Lazar; Leo Weinberger of Southern Automatic Music Co., Louisville; and Joseph Ash, Active Amusement Machines Co., Philadelphia; (One year), J. R. Pieters, King Pin Equipment Co., Kalamazoo; Gilbert Kitt, Empire Coin Machine Exchange, Chicago; and William Marmer, Sickling, Inc., Cincinnati.

The members voted to admit to membership, in addition to exclusive five ball machine distributors, firms handling shuffle games and similar amusement and skill games, subject to unanimous approval of the general membership.

Four new firms were elected to membership and attended Monday's sessions: H. Z. Vending & Sales, Omaha (H. Zorinsky); A. P. Sauve & Son, Detroit (Art Sauve); Lieberman Music Co., Minneapolis (Harold Lieberman); and All Coin Amusements Co., Miami, Fla. (Joseph Mangone). The members also approved earlier

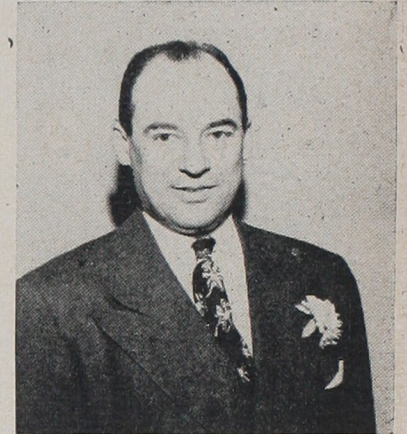
committee action setting up four quarterly meetings instead of one annual event, two to be held in Chicago and two in other parts of the country. Dates for the next quarterly meeting were tentatively set for January 5, 6 and 7 in Miami, Fla.

At lunch and at an open meeting in the afternoon, the members heard talks by Herb Jones, president of the American Coin Machine Manufacturers Assn., and by Dudley Ruttenberg, executive secretary of the Coin Machine Institute, on industry matters.

NCMDA committees reported that the original objectives of the organization, including exclusive distributorships, territory protection, parts, pre-testing and other industry problems are "vastly improved" and manufacturers have been most cooperative.

Membership in NCMDA now numbers thirty-four companies, Secretary Blumenfeld reported, and is firmly established as an important factor in the industry.

Nickabob Co. Named AMI Distributor For So. California



JOHN HADDOCK

GRAND RAPIDS, MICH.—The Nickabob Company, 2525 W. Pico Blvd., Los Angeles, has been appointed Southern California distributor for the AMI Jukebox and music accessory line, it was announced here today by John W. Haddock, AMI president.

The new distributor succeeds the J. Peskin Distributing Company and will cover all of the southern part of the state from Los Angeles to the border and north to and including San Luis Obispo, Kings, Fresno and Inyo counties. The territory also includes Clark county in Nevada.

Flournoy P. "Nick" Carter, Nickabob owner is well known to operators and has a wide background of experience in the coin machine business. Other officials of the Nickabob Company include Tom Chapman, sales manager, Lee Cade, service manager was William Benson, controller.

The Huber Distributing Company, headed by Walter Huber, with offices at 1118 Howard St., San Francisco, continues as AMI distributor in the northern part of the state and, in addition, has the AMI franchise for the western part of Nevada, except Clark county.

In announcing the new appointment, Haddock said: "We are confident that this most recent appointment will enable AMI to give immediate and efficient attention to the needs of operators throughout the entire state. Both Walter Huber and Nick Carter have fine organizations, excellent service facilities, alert personnel and a wide range of friends in the business. We are proud to welcome Carter into the AMI family."

"No Minors Allowed"

ERIE, PA.—The old "No Minors Allowed" sign should go up on more equipment, and more ops should pay closer attention to this fact, is the suggestion of Jack Parris of this city.

Many associations, thruout the country, for years have urged ops to be extremely careful in the matter of minors playing machines.

The most ops, as is well known, pay close attention to this fact, every so often someone slips up and, as has been proved in the past, a great deal of trouble results.

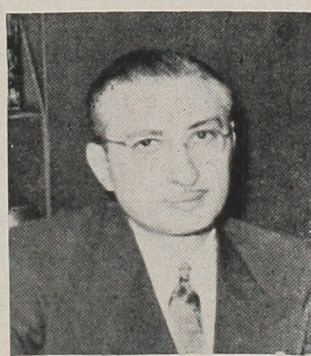
OFFICERS RE-ELECTED TO SERVE NCMDA



LOUIS WOLCHER, Pres.



DAVID BOND, V.-P.



IRVIN BLUMENFELD, Secy.



S. H. LAZAR, Treas.

Distributors From Every Part Of Country Jam Chicago Factories

CHICAGO — The meeting over, NCMDA (National Coin Machine Distributors Assn.) members taxied about town to take advantage of the hospitality offered them by the various factories.

Almost every exec of every factory in town couldn't be reached by phone this past week for hours at a stretch. Distribs continued to call around and take over the offices, showrooms, and lounge facilities of the leading manufacturers.

The manufacturers, themselves, were more than happy to welcome these leading distributors and accorded them hospitable greetings.

Everyone had a good time, with both luncheons and dinners being ar-

ranged. Some of the factory execs didn't get around to see their families until the distributors packed up and left for their respective homes.

Remarkable is the fact that all reported optimistically regarding forthcoming fall business.

Everyone believed that 1950 would go down in coin machine history as one of the greatest of all time.

It is believed that this meeting will have a great reaction from all in the industry, thruout the entire nation, as those attending will return home and spread the news of new equipment being readied and impress a great spirit of optimism on all their customers.

Joe Hirsch Appointed Bus. Mgr. Of N. Y. Game Assn.

NEW YORK—Joe Hirsch, well known thruout the entire industry, was appointed as business manager of the Associated Amusement Machine Operators of New York (local games association), it was announced by Louis Rosenberg, president and Theodore Blatt, attorney.

Hirsch, who is working in conjunction with Rosenberg and Blatt, is busily engaged in contacting those games operators who haven't as yet joined the organization. "There are better than 70% of the operators who are now members, and I won't be satisfied until it reaches 95%," stated Hirsch.

The association will run a big dinner at the Latin Quarters on Sunday night, December 10. Hirsch heads the committee assigned to prepare a souvenir journal.